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Possible Changes Ahead For Concert Security

In the wake of the attack, touring and security experts address the challenges of protecting music fans.

ISIS Declares War On Western Music

Behind the Islamic State of Iraq and Syria's particularly twisted hatred for heavy metal and goth.

Le Bataclan Manager: 'We Will Return'

The famed nightclub — at once a cultural hub, architectural marvel and storied concert hall — refuses to be defined by the tragedy.

Stories Of Their Lives: A Tribute

A "rock star" merch manager; a "gentle and warm" music executive; a journalist and father of two... remembering those who were lost.







S MASS shootings in movie theaters and churches have shocked the world in recent years, many music business insiders quietly wondered how

long it would be before concert halls would suffer a similar tragedy. On Nov. 13, those concerns became a horrifying reality, as terrorists made an Eagles of Death Metal concert at Paris' storied Le Bataclan theater the centerpiece of a citywide assault, killing 89 people at the venue.

In the United States, most arenas and stadiums heightened their security measures in the wake of 9/11, and fans have become accustomed to metal detectors, pat-downs and/or wands at large venues. But the relatively small size of the 1,500-capacity venue and the niche popularity of the headlining band made the Paris attacks "the first direct hit on music that we've had in this so-called war on terror," as U2's Bono called it — and have made the entire concert industry wonder just what kind of protective measures smaller halls will need to take.

Venues and promoters across America were quick to release statements saying

they were beefing up security. Live Nation, the country's largest live-entertainment company (which operates the House of Blues chain of theaters similar in size to Le Bataclan), announced, "Due to the recent events in Paris and in an abundance of caution, we have implemented heightened security procedures globally. However, because of the sensitive nature of these protocols, we cannot elaborate further on the specific details."

"Unfortunately, the concert world has become a bit complacent after 9/11," says entertainment attorney and crisis manager Ed McPherson, who has supervised the aftermath of many concert emergencies, including the 2003 fire that killed 100 people at a Great White show in Rhode Island. "Magnetometers were placed at many concert venues in Los Angeles and elsewhere after 9/11, but were later discontinued at most venues. Certainly, these and other security measures will have to be employed."

"Clubs are about having fun, and other than an ID check and [bouncers], they wouldn't have any type of security that you see at a major event," says Russ Simons of Venue Solutions Group. "Venue owners and promoters will have to rethink things, which will affect costs down the road."

Several venue owners say they are working with police to review their security measures in the wake of the attacks. "We

Above: Eagles of Death Metal onstage at Le Bataclan in Paris on Nov. 13, shortly before three men armed with assault rifles stormed into the venue. Below: Police officers outside the club after the attack. are in constant communication with local, state and federal law enforcement agencies, along with intelligence authorities and other consultants, to ensure our security is continually taking proactive measures," Staples Center president Lee Zeidman, who also runs the Microsoft Theater and L.A. Live, said in a statement. A New York Police Department representative confirmed there will be increased security in venues across the city, but declined to provide specifics.

Michael J. Rodriguez, a former supervisor in the FBI/NYPD Joint Terrorism Task Force, goes so far as to suggest venues need to "designate personnel to be stationed outside the venue to conduct countersurveillance, looking for individuals that appear suspicious or are approaching with a



prohibited item or backpack" — a statement that, given the appearance of many concertgoers, reflects the enormity of the task.

Still, how effective can a few guards and metal detectors be against determined, heavily armed assailants? Existing security targets a type of individual seen in America far more often than terrorists: unaffiliated, psychologically disturbed "lone gunmen"

"You can't possibly defend against all plots."

—Security specialist Bruce Schneier

like Nathan Gale, who killed Pantera cofounder "Dimebag" Darrell Abbott and three others at an Ohio nightclub in 2004. And combating attacks like those in Paris is more the work of government agencies than "soft targets" like concert venues. "The number of people who get together in a packed room is in the millions every day," says security technologist Bruce Schneier. "You can't possibly defend against all plots."

Peter Shapiro of Dayglo Ventures, who operates Brooklyn Bowl venues in New York (600 capacity) and Las Vegas (3,000) and the Capitol Theater in Port Chester, N.Y. (1,800), sums up the proactive but realistic attitudes of many live-music professionals in the wake of the Paris tragedies. "Everyone's got to do what they feel is right to ensure a safe environment, whether that's a bag check, a bag feel, a detector, a wand -I'm sure everyone's looking at that, and we are," he says. "I went to a movie Saturday night and they did a bag feel; I'd never had that, but no one was complaining."

Three nights after the Paris attacks, security at several midsize venues in New York and Los Angeles seemed heightened, but not dramatically so - at least, not visibly. At Grimes' sold-out show at New York's 3,000-capacity Terminal 5, each person passing through the main entrance was patted down — including the owner of the headliner's label — and a few more security guards than usual were present both outside and inside the venue.

Indeed, Shapiro says, "We were surprised on Friday night — we thought a lot of people would stay home. But Brooklyn Bowl in New York had the biggest Friday night we've ever had since we opened in 2009. People have been through so much, and they want to show that they're not going to hide. They're

old Grimes fan named Angie on Nov. 16. "Sure, I'm a little worried," she said. "But I love music and going to shows, and I'm not going to let terrorists stop me." •

still going to go out and enjoy their lives." That sentiment was echoed by a 19-year-



ISIS' WAR ON MUSIC

That Islamic State militants chose to execute people at a gig by an American hard-rock band may not have been an accident By James Harkin



HERE ARE A number of reasons why the Islamic State of Iraq and Syria (ISIS) might have targeted Le Bataclan concert hall in Paris.

According to the group's own statement, it was a place "where hundreds of apostates had gathered in a profligate prostitution party." Maybe they knew Le Bataclan had once been Jewish-owned, or chose it simply because it would be a soft target. But the fact that it was a popular music venue playing host to an American band called Eagles of Death Metal may also have been significant. ISIS despises both America and popular music, and for some years has been building a particular hatred of its darker, louder forms.

At its birth, in Northern Syria in spring 2013, ISIS was a sinister puzzle. Why, when thousands were being killed in a brutal war between rebel groups and Syrian President Bashar Hafez al-Assad's regime, should this mysterious new rebel outfit care what

people were wearing and watching and listening to? One young Syrian who lives in ISIS' capital of Raqqa saw his best friend detained for several weeks for sporting a heavy metal T-shirt. Other Syrians were arrested for songs found on their mobile phones. ISIS diligently searched for minor infractions: pornography, music or anything that it considered satanic, demonic or otherwise "insulting Allah." In ISIS' sliding scale of punishments, a single song was worth between 30 and 40 lashes with a whip or stick. In one incident at the beginning of 2015, a group of musicians was apparently given 90 lashes each for the crime of playing an electronic keyboard.

ISIS' religious police, Hisbah, pay particular attention to metalheads, goths and other subcultures. Much like medieval inquisitors, they see Satan (shaytan) and supernatural beings (jinns) everywhere and in anything. For an organization that has banned skinny jeans and drums as symbols of godless Western decadence, rock music that hinted at darkness, Satanism or raw sexuality was always going to be hit hard.

But there's a risible irony at the heart of ISIS' crackdown on pop's darker musical genres: Many of the young Europeans and Americans who headed to Syria are exactly the kind of seekers who, years earlier, might have been knee-deep in some other oppositional subculture. Long before she changed her name to Umm Hussain and departed for the Islamic State to marry a British jihadi, British mother Sally Ann Jones was a punk rocker. Until shortly before they left for Syria in 2012 and 2013, both the now-likely deceased German Denis Cuspert and West Londoner Abdel-Majed Abdel Bary were failed rappers.

Now young men like this have flung themselves into a new movement that just happens to be a death cult and dead end. If and when Syria's young people do rise up against ISIS, the more traditional forms of youthculture rebellion — having sex, doing drugs, even wearing a Metallica T-shirt — are going to become revolutionary acts.

James Harkin's book Hunting Season, about ISIS' campaign of kidnapping foreign hostages, has just been published by Hachette.

WEWILL REOPEN'

With a remarkable 151-year history (hosting Buffalo Bill to Jeff Buckley), Le Bataclan will not be defined solely by this tragedy By **Richard Smirke** and **Maxime Robin**



BATA CLAN

BOULEVARD

GRAND

APRÈS LES AUTRES

GRANDE REVOR en 5 tableaux 2 MM LEMONNUER Musique

Jouée par toute la Troupe. Mouvelle

the place of such a tragedy," posted David Guetta, a one-time resident DJ at the venue, on Facebook.

Le Bataclan's history is as storied as any of the star acts who have performed there. First opened in 1864 as Le

Grand Cafe Chinois-Theatre Bataclan, the 1,500-person-capacity venue originally served as a cafe and music hall, hosting acrobatic, ballet and vaudeville displays, with acts from chanson singer Maurice Chevalier to William Cody, aka Buffalo Bill, the first American "rock star" to perform there in 1892.

From 1926 to the late 1960s, the building operated as a cinema before being converted into a live music

venue, with a 1972 concert from reunited Velvet Underground members Lou Reed, John Cale and Nico among the many memorable gigs to have taken place in the past four decades. After being heavily bootlegged through the years, an official live recording of the show was eventually released in 2004, titled *Le Bataclan* '72.

Other notable shows that have been staged within the building's pagoda-style walls include a 1995 concert from a thenlittle-known Jeff Buckley, which featured him singing (partially in French) a faultless medley of Edith Piaf's "Je N'en Connais



N A CITY FAMED for its architectural and cultural marvels, Paris' Le Bataclan nightclub has always stood out. Built in 1864 and located in the bustling, cosmopolitan 11th arrondissement, Le Bataclan has been

a longtime favorite of concertgoers, as much for its brightly colored facade and chinoiserie-style features — a specialty of architect Charles Duval — as for its welcoming atmosphere and prescient and eclectic booking policies. The queues to get into Le Bataclan on any given night snake far along the Boulevard Voltaire, and have so for decades.

"My father used to go when he was my age," recounts Maxime de Abreu, 26, a music journalist for the popular magazine Les Inrockuptibles. "He'd drive all the way from the suburbs just to go to the disco there. The place is like family. Everyone in France is hurt by this."

Sadly, Le Bataclan will now always be associated with the tragic events of Friday, Nov. 13, when three gunmen armed with assault rifles entered the venue partway into a headline set from Californian rock band Eagles of Death Metal and began indiscriminately shooting into the crowd.

At press time, 89 people had died as a result of the attack, with 99 critically injured. Eyewitnesses inside Le Bataclan described scenes of horrific carnage with the venue resembling a "battlefield" and "abattoir" as the three gunmen — who are all believed to be affiliated with the Islamic State of Iraq and Syria (ISIS) calmly reloaded their automatic weapons between picking off wounded and trapped crowd members who had been unable to escape the bloody massacre. The attacks ended when armed police stormed the building, shooting one of the terrorists dead. His two accomplices then blew themselves up by detonating suicide vests, bringing the devastation to a violent close.

"The Bataclan has always been for me a place of music, sharing and joy. I never would have imagined that it would become



Top left: Famed Parisian architect Duval designed the chinoiserie-style building, which sits at 50 Boulevard Voltaire, in 1864 (inset). Top right: In the late 1800s, it hosted vaudeville acts.









A who's who of music stars have performed at Le Bataclan since it was converted from a cinema to a music hall in 1972. Clockwise from top left: ASAP Rocky in 2013; Smith in 2014; The Velvet Underground's Reed, Cale and Nico (from left) in 1972; and Oasis in 2000.

Pas la Fin" and "Hymne a L'amour" to a stunned crowd. The four-track EP *Live at Le Bataclan* was released the same year, helping to cement Buckley's reputation. More recently, Sam Smith, Prince, Hole, Blur, Kanye West, Paramore, Kendrick Lamar, Oasis, Snoop Dogg, The Roots, Jill Scott, 30 Seconds to Mars, New Order and Ellie Goulding are just a few of the thousands of artists who have performed there. In addition to music, the venue hosts stand-up comedy and can even be rented out for bar mitzvahs and college reunions (the rows of mobile, fluffy red-

"The place is like family. Everyone in France is hurt by this."

—Les Inrockuptibles' Maxime de Abreu

velvet seating, though shabby, make the space especially versatile).

"You didn't need to be a hardcore nerd to enjoy Le Bataclan," says de Abreu. "It's a place for everyone."

Although the events of Nov. 13 were on an unprecedented scale, it is not the first time that Le Bataclan has been subject to threats of intimidation and violence. In 2011, French newspaper *Le Figaro* reported

that members of Jaish al-Islam, one of Syria's largest rebel groups, had been planning an attack on the venue because of long-term owners Joel and Pascal Laloux's perceived support for the state of Israel. Several years prior to that, the venue's management had received threats from radical extremists for hosting a concert in support of the Israeli border army. These incidents have led to speculation that the venue was deliberately targeted by ISIS, but the terror group did not cite Le Bataclan's Jewish links in its statement claiming responsibility for the atrocity.

Ownership of Le Bataclan changed hands in September, when the Laloux family sold the business to French media giant Lagardere, with French music companies Alias and Asterios, run respectively by Jules Frutos and Olivier Poubelle (who have managed the venue for more than a decade), acquiring a minority stake.

Fluctuat nec mergitur is a Latin saying that translates to "Tossed but never sunk," and it's a motto of sorts for many Parisians. Dominique Revert, the club's co-manager who was not present the night of the shootings, conjures it now and says it will be Le Bataclan's raison d'etre moving forward. "It will reopen, no question about it," he says. "Hearts will be heavy for a few months, a few years. But we will reopen. We will not surrender."

STORIES OF THEIR LIVES

Among the confirmed dead were 89 concertgoers at the nightclub Le Bataclan. *Billboard* recalls the lives of five of the victims of the Paris attacks



Thomas Ayad

He lobbied to work with Eagles of Death Metal but would have gone to the show regardless: "Thomas was a true believer"

Thomas Ayad wasn't

assigned to work on the new Eagles of Death Metal album — he asked for the job and persisted until his bosses agreed. "Thomas wanted to do this project so much because they were one of his favorite bands, and he went out of his way to convince us," says Andrew Daw, senior vp strategic marketing at Universal Music Group International (UMGI). "It's a sad twist to the whole scenario."

Ayad, a 32-year-old international product manager for Mercury Records in France, was one of three Universal employees killed during the Eagles of Death Metal concert. The other slain Universal staff members were Manu Perez, 40, a product manager at Polydor France, and Marie Mosser, 24, who had interned at Mercury Music International and was about to begin a full-time job. Several other

Universal employees were at the show and escaped. "It could've been any of us," noted Daw.

Ayad's death touched not only colleagues he had worked with in the United States, England and France, but also musicians who knew him. When Republic Records artist James Bay played a show in Washington, D.C., the next night, he placed a photo of Ayad onstage next to his amps. "Tonight was tough, having lost a friend in the Paris attack," Bay posted on Twitter.

Billboard talked to a half-dozen of Ayad's co-workers, who recalled his jovial enthusiasm for hard rock, food and plain talk. "Thomas had a blend of gentleness, fun, kindness and sarcasm — please mention the sarcasm," says Antoine Boudie, a Universal project manager. The two friends formed a band with a few other colleagues and

SPECIAL REPORT

rehearsed songs by The Strokes, Queens of the Stone Age, Arctic Monkeys and Kings of Leon. "Awful cover songs," says Boudie with a laugh. But Ayad, who played guitar and harmonica, "was very passionate about getting the songs right."

Dan Kanter, Justin Bieber's guitarist and musical director, credits Ayad for helping him meet Metallica singer James Hetfield in November 2011. "Thomas and I were both big Metallica fans," says Kanter. "I was in Paris with Justin when

Metallica were doing a show on French TV. They didn't want any guests in the studio, but Thomas let me tag along and pretend I was his intern. He was so kind — he went out of his way for Justin, of course, but also for everyone. I saw him a few weeks ago in Paris. We talked about Metallica — we always talked about Metallica."

"Thomas was a gentle and warm person, which you don't always find in this business," says Michael Alexander, senior vp international marketing at Universal Music Group. "On days when the rest of us were exhausted, Thomas would say, 'We love music — that's why we're here.' He was a true believer."

Ayad grew up in Amiens, a small city in the north of France, and after graduating from ESC Amiens, an elite *grande ecole* outside the country's university system, went right into the music business. He played field hockey and reveled in traveling. "Moi je vais toujours tres bien, et toi?" he

wrote in 2010 after posting to Facebook a photo from a snowy mountainside. "I'm always doing very well, how about you?"

"Thomas loved to go to concerts," says Zoe Stavrakis, promotion coordinator at UMGI. In particular, Ayad was excited to see Eagles of Death Metal. "He was so happy that this gig at Bataclan was sold out," says Olivier Nusse, managing director of Mercury Music Group and Universal Classic & Jazz France.

Friends say that if Ayad hadn't been working on the Eagles of Death Metal album, he would have been at the show anyway. "If you asked Thomas, he would probably say that if he was going to go out, that's how he would want it to happen — at a rock concert," says Daw.

Ayad is survived by a brother, his parents and a girlfriend, Christelle, with whom he had a civil union. The couple were about to buy a house together.

-ROB TANNENBAUM



Mathieu Hoche

A devoted father and hardworking cameraman who frequented concerts and made his friends laugh

The day after attending

the Eagles of Death Metal show at Le Bataclan, Mathieu Hoche had planned to meet friends in his native Normandy to celebrate the 30th anniversary of their tennis club. The 37-year-old father and camera technician for the France 24 news station had been playing for years, even spending summer vacations as a teen at tennis camp with childhood friend Antoine Rousseau.

"He was very funny, very open and with a big heart," says Rousseau, who was due to pick up Hoche from the train station in Normandy on Nov. 14. Hoche had worked at France 24 since the channel was established in 2006. Colleagues remember him as a "good guy" who was "always smiling."

"He was just a lovely person," says France 24 international correspondent Melissa Bell, who started at the station a year after Hoche. "He was well-respected by everyone. Someone who did his job well and was always kind."

Rousseau and others recall that Hoche also adored music. "He was a fan of rock in all its forms," says France 24 cameraman Julien Lherbier. "He was often at concerts and music events. A true music lover."

A devoted husband and

father, Hoche doted on his 9-year-old son, Basile, from the very beginning. "My wife and I thought he was very sweet with his son, almost too sweet," says Rousseau. "We thought it was a bit strange until we had a child of our own. Then we understood."

Instead of celebrating their tennis club's 30th year this past weekend, Hoche's friends from around the country gathered in his hometown of Siouville-Hague, four hours by car from Paris.

"He was someone who gave a lot," says Rousseau. "We are really going to miss him."

-ERIN ZALESKI



Fabrice Dubois

The beloved ad executive and father of two enjoyed grunge music and played the guitar

If a man's work indicates

how he lived, then Fabrice Dubois embraced wit and light. For more than 12 years he worked as a senior copywriter at Publicis, a French multinational advertising and PR firm, crafting off-kilter and breezy campaigns for major corporations and nongovernment organizations. "Everybody appreciated his kindness and his talent," says a colleague who asked to remain anonymous to keep the focus on Dubois. "He loved a lot of things: He was a tennis player, he loved cinema and music, and he played the guitar." That love of music took him

and a group of friends to Le Bataclan on Nov. 13. "His musical tastes were very grunge," his sister Nathalie told *Paris Match*, describing the 6-foot-7 Dubois as "extremely gentle and shy." When terrorists stormed the theater, he was standing in the mosh pit.

On Nov. 16, Publicis employees returned to a firm reeling from the loss — not just of Dubois, but also 37-year-old Yannick Minvielle, a creative director in the firm's communications arm, who also sang in a rock band. Three others remain hospitalized with gun wounds to the stomach and legs. A fourth employee

was put in an artificial coma, but since has been revived. Dubois' colleague describes the first day back as heavy and filled with silence. "People were in a state of shock and grieving."

Dubois, who was 46, is survived by his wife, Alexia, and their two children: Iris, 13, and Hector, 11. Colleagues have set up an online fundraising campaign to support his family. "People in advertising spend a lot of time at the agency," says Dubois' co-worker. "They become our real friends. It's like a family. A lot of people who worked with them are profoundly hurt."

-WILLIAM LEE ADAMS



Nick Alexander

A merchandise manager who was more rock star than the rock stars he worked for

Nick Alexander worked

as a concert merchandise manager but he dressed like a rock star. In a job that's done far from the spotlight, Alexander made such an impression on bands like Sum 41 and Alice in Chains that tributes started pouring in as soon as he was identified among the victims of the attack at Le Bataclan.

"You don't remember everyone," says Jim Runge, a tour manager for The Black Keys, "but you remembered him."

Nicknamed "Handsome Nick," Alexander took his share of ribbing for wearing skinny jeans, boots and his beloved black leather jacket — whatever the occasion or the weather. "We were at a dusty English festival, and Nick walked in with thin jeans, English boots and perfect hair when everyone else was wearing Converse and shorts," remembers

Runge. "When my son met Nick, he thought he was a member of Oasis."

Alexander, 36, grew up in Colchester in Essex, England, and worked as teenager selling programs at music festivals. "Most kids just wanted to go in and see the bands," says his sister Zoe, "but Nick was precise and professional, selling as many as he could and handing in exact change, with everything accounted for." In his 20s, Alexander ran club nights at the Colchester Arts Centre and a local bar, then began working as a merchandise manager at European concerts, starting with a Jesse Malin U.K. tour. He lived in London's Notting Hill, but he spent most of his time on one tour bus or another. "Touring," says Zoe, "became the fabric of his life."

Work was fun, too. On a 2013 Sum 41 tour, the band arrived in Fargo, N.D., for a concert, only to realize that Alexander wasn't on the tour bus. "He had gone out in Winnipeg, and he was still at a bar," remembers Sum 41 bassist Cone McCaslin. "He took a taxi — it was four hours — and made the show."

Sum 41 liked Alexander so much that the band hired him in North America — and invited his girlfriend, Polina Buckley, on tour for a few days. "He wasn't just selling shirts for us," says Sum 41 singer Deryck Whibley. "He was part of the whole thing."

In Paris, Alexander went to Le Bataclan that night with Helen Wilson, an exgirlfriend. As usual, he was behind the Eagles of Death Metal merchandise table, clad in skinny jeans and his leather jacket. "If there was any glamour in that job," says Alice in Chains frontman William DuVall, "it was because Nick added it."

-ROBERT LEVINE



Guillaume B. Decherf

An "unforgettable" rock journalist who balanced a love of heavy metal with raising two daughters

Two nights after he

attended the Eagles of Death Metal concert at Le Bataclan, Guillaume B. Decherf was supposed to cover Motorhead's show at Le Zenith in Paris for the magazine Les Inrockuptibles. Decherf had broad tastes, but hard rock and heavy metal were his beat: His recent reviews included AC/DC. Mastodon and his favorite band, Iron Maiden. He looked the part, too, with his shoulder-length hair, earrings and vintage T-shirts. "It was impossible to forget him after you had met him," says Azzedine Fall, his editor at Les Inrockuptibles' website.

Guillaume Barreau-Decherf, 43, was born in Bar-le-Duc, a small town in northeastern France. While studying in Paris in the early 1990s, he spent a year at Loughborough University in England through the Erasmus student exchange program and hosted a

heavy metal show on the campus radio station. After graduating from the school of journalism in Lille in 1999, he began his music-writing career at the *Liberation* newspaper. He subsequently edited Hard Rock magazine and wrote for the French edition of Rolling Stone, along with Metro, where he also covered films, books and comics, before finding a freelance berth at Les Inrockuptibles in 2008. "We will remember Guillaume as a very good journalist and a very nice guy we all loved," says Alain Gouvrion, the editor-in-chief at Rolling Stone in France.

Fall describes Decherf as a passionate professional who generated his own ideas. Decherf also published a biography of veteran French band Indochine, No Rest for the Adventurer, in 2010. His biggest challenge was juggling his work commitments with the task of raising two daughters,

Salome and Seraphine, with his partner, Flo. "At worst, as with homework in high school, I finish writing my articles at night. It boosts inspiration," he wrote on the social networking site Copains D'avant, Despite his family responsibilities, he wrote with self-mocking humor, "I continue to honor Parisian cultural life with my august presence." In an obituary for newspaper Le Parisien, his fellow critic and frequent concert companion Eric Bureau described Decherf as "one of the best and most lovable music journalists."

Decherf's penultimate album review for Les Inrockuptibles was Zipper Down by Eagles of Death Metal, the band he was excited about seeing at Le Bataclan. He praised a record "moved solely by the desire to please" and signed off with a celebratory shout: "Pleasure shared!"

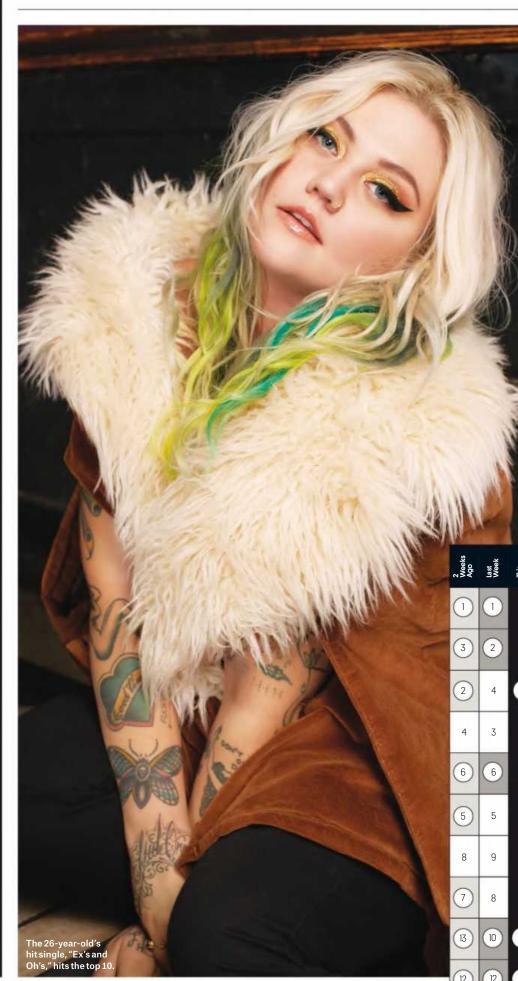
-DORIAN LYNSKEY

We mourn all the victims of the Paris attacks, including our dear friends Thomas Ayad, Marie Mosser and Manu Perez

May the violence end

May the healing begin





Elle King's Chart Reign Continues

LLE KING'S "EX'S & OH'S" REACHES A notable milestone in its lengthy ascent as her breakthrough breakup anthem enters the Billboard Hot 100's top 10, rising 12-10. The single surges 10-7 on the Digital Songs chart (70,000 downloads sold in the week ending Nov. 12, according to Nielsen Music), holds at No. 7 on Radio Songs (105 million in audience) and advances 40-39 on Streaming Songs (4.7 million U.S. streams). The song also crowns the Adult Top 40 airplay chart (2-1).

The top 10 Hot 100 advance for "Ex's" marks the song's latest honor nearly a year after it first appeared on a *Billboard* chart. The track originally stalled at No. 27 on Triple A and subsequently left the airplay list for two months, but, according to RCA Records executive vp/GM **Joe Riccitelli**, that only strengthened the label's resolve to push it further. "We didn't give up," he says. "We knew we could do better."

"Ex's" returned to the Triple A chart in March and climbed to No. 2 in July. With its latest sales week, it passes 1 million downloads sold. Says Riccitelli, "Hit records always find their own way."

—GARY TRUST

| Title CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL | Peak Position | Weeks On Chart |
|--|------------------|-------------------|
| #1 AG Hello Adele Skurstin (AADKINS,GKURSTIN) Adele XL/COLUMBIA | 1 | 3 |
| Hotline Bling Drake NINETEENBS (A.GRAHAM,P. JEFFERIES,ITHOMAS) YOUNG MONEY/CASH MONEY/REPUBLIC | 2 | 15 |
| Sorry BLOODSKRILLEX (BREER LIMICHARDS JUTANTER MITUCKER SMOORE) Justin Bieber SCHOOLBOVIRAIMOND BRAUNDE HAM | 2 | 3 |
| The Hills The Weeknd MANO,ILLANGELO (A.TESFAYE,A.BALSHE,E.NICKERSON,ILANGELO) XO/REPUBLIC XO/REPUBLIC | 1 | 25 |
| Stitches | 4 | 25 |
| What Do You Mean? Justin Bieber MDLJBIEBER [LBIEBER_JBOYD,MLEVY] SCHOOLBOY/RAYMOND BRAUN/DEF JAM | 1 | 11 |
| 679 Fetty Wap Feat. Remy Boyz PEOPLES (W.J.MAXWELL,A.COSME JR.,J.POPE,B.GARCIA) Feat. Remy Boyz RGF/300 | 4 | 20 |
| Wildest Dreams MAXMARTIN,SHELIBACK (T.SWIFI,MAX MARTIN,SHELIBACK) Taylor Swift BIG MACHINE/REPUBLIC | 5 | 12 |
| Like I'm Gonna Lose You Meghan Trainor Feat. John Legend C.GELBUDA.MITAINOR (MITAINOR,IMPEAVER.C.SMITH) | 9 | 19 |
| Ex's & Oh's DBASSETT [EXING,DBASSETT] | 10 | 19 |

MUS



Does the path that "Roses" took to the Hot 100 feel more traditional than your breakout hit, "#Selfie," which was accompanied by a viral video featuring fan submissions?

ALEX PALL The success of "#Selfie" was like a rocket ship. With "Roses," people use the phrase "This is a marathon, not a sprint." Every Friday we're battling a wash of new music. It's exciting to see our name

alongside people like One Direction and Justin **Bieber**, but it's like a salmon fighting upstream.

Where does your band name come from?

It's just a silly name that we invented — we smoke weed, and it was available on Twitter, Instagram, Facebook and Snapchat. We didn't have to put underscores or anything in it. But we don't promote

smoking or any bullshit like that — that's not our brand. It doesn't feel like the coolest name, but I guess people do really like it.

Do fans still ask for selfies?

We do get that a lot still, but it's also just the best way to take a photo. We're proud of that song, but we're happy that "Roses" is kind of shifting everything and everyone away from it.

-NATALIE WEINER





The lead single from A Head Full of Dreams, due Dec. 4, launches, led by first-week totals of 44,000 in downloads sold and 2.1 million in U.S. streams.



| 2 Weeks Ago | Last Week | This Week | Title CERTIFICATION Artist PRODUCER [SONGWRITER] IMPRINT/PROMOTION LABEL | Peak Position | Weeks On Chart |
|-------------------|--------------|--------------|--|------------------|----------------------|
| 20 | 20 | 21 | Renegades ALEX DA KID (A GRANTS.N.HARRIS, N.FELDSHU/C.HARRIS A.LEVIN) X Ambassadors KIDINAKORNER/INTERSCOPE | 17 | 31 |
| 23 | 24 | 22 | Trap Queen ▲ Fetty Wap IFADD [WJIMAXWELLTFADD] RGF/300 | 2 | 43 |
| 22 | 22 | 23 | Hit The Quan iLoveMemphis BUCKNASTY (RMCOLBERLIR,CMWILLIAMS) PALMITREE/RUSHHOUR/RECORDS | 15 | 13 |
| 32) | 27 | 24 | Antidote WONDACHLESTBOLND (INVESTIRE COSHUNRINDE EN ANNMERLO, IRRENNECO GOLVIL MICHELS MICHOSHON HESSEN GRAND HUSTLE/EPIC | 24 | 10 |
| 33 | 28) | 25 | Die A Happy Man Thomas Rhett DHUFFJFRASURE [THOMAS RHETT,SDOUGLASJ,SPARGUR] VALORY | 25 | 8 |
| 21 | 25 | 26 | Good For You Selena Gomez Feat. A\$AP Rocky N.MONSON,SR.NOLANA\$APROCKYHDEIGADO [IJMICHAELS,JITAANTER,AMYEKS] NITESCOPE | 5 | 21 |
| - | 51 | 27 | I'll Show You SRILLS, ROOD BIBER (GLIDWIN SMOORE, MITCKER (DHENSTER) SCHOOLBOV/RAYMOND BRAUN/DEF JAM | 27 | 2 |
| 37 | 36 | 28 | White Iverson POST MALONE (A POST,T.M.ROBERTS) POST MALONE (REPUBLIC | 28 | 10 |
| 24) | 26 | 29 | Drag Me Down JBUNETIA, JRYAN (J.SCOTT, JRYAN J.BUNETIA) One Direction SYCO/COLUMBIA | 3 | 15 |
| 16 | 21 | 30 | DOWNTOWN Macklemore & RyanLewis reat. Eric Nally, Melle Mel, Kool Moe Dee & Grandmester Caz RIEWNS IRHAGGERTYRIEWNS S.NAULUKARPIRAMINGS. IDUITIONE FLORM-PARANESITH AGGERTYD ASPILLIND) MACKLEMORE/WARNER BROS. | 12 | 12 |
| 31 | 30 | 31 | Where Ya At Future Feat. Drake METRO BOOMIN (NDWILBURN,LWAYNE,AGRAHAM) A-VFREEBANDZ/EPIC | 28 | 17 |
| 35 | 32 | 32 | Confident Demi Lovato MAMMATINIYA/MAXMATINIVANIO SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD | 31 | 6 |
| 30 | 34 | 33 | See You Again Wiz Khalifa Feat. Charlie Puth DIRANKECPUHACBAR(IRANSACBARCLIHOMAZEPUH) UNVBSALSUDOS/AILANIC/RRP | 1 | 36 |
| 25 | 31 | 34 | Cheerleader A OMI CDULONOPASEY (OPASE/CDLIONMBRADFORDSDURBARRDLION) LOUDER THANLEFILITRA/CDLIMBA | 1 | 30 |
| 28 | 35 | 35 | My Way Fetty Wap Feat. Monty NICKE BEATS [W.J.MAXWELL,A.COSME JR,D.EAGLES] RGF/300 | 7 | 19 |
| 34 | 37 | 36 | Uptown Funk! Mark Ronson Feat. Bruno Mars Monsonlehaserbrio Mars Monsonlehaserbrio Mars Marcheolei, Branchisonlemaserbrio Mars Mary Markelli, Branchisonlemaserbrio Mars Mary Mary Markelli, Branchisonlemaserbrio Mars Mary Markelli, Branchisonlemaserbrio Mars Markelli, Branchisonlemaserbrio Markelli, Branchisonlemaser | 1 | 53 |
| 26 | 33 | 37 | Photograph LBHASKER (E.C.SHEERAN,IMCDAID) Ed Sheeran ATLANTIC | 10 | 27 |
| 27 | 29 | 38 | How Deep Is Your Love Calvin Harris & Disciples CALVIN HARRIS DISCIPLES LOVED LAW HARRIS OF THE COLUMBIA CHARTIS OF THE COLUMBIA CHART CALVIN HARRIS OF THE COLUMBIA | 27 | 17 |
| 36 | 38 | 39 | Shut Up And Dance WALKTHE MOON TPAGNOTIA (INPETRICA EMAIMANKEN/SWAUGAMAN BERGERAMCMAHON) RCA | 4 | 53 |
| 29 | 44 | 40 | Perfect One Direction IBUNETIAJSHATKINAFTERHRS[HSTYLES,LTOMLINSON, IBUNETIAJKHINDLINJRYANJSHATKINM.AMCDONALD] SYCO/COLUMBIA | 10 | 4 |
| 42 | 39 | 41 | Again Fetty Wap PEOPLES,SHY BOOGS [W.J.MAXWELL,B.GARCIA,E.J.TIMMONS] RGF/300 | 33 | 14 |
| 54) | 53 | 42 | Don't Bryson Tiller DOFBO(BITLERJESTEWARTHOLINS,R.M.CAREUDURRJEMCOXJAUSTIN) TRAFSOU/RCA | 42 | 7 |
| (52) | 42) | 43 | Break Up In A Small Town Sam Hunt zcrowellsmcanally (shuntzcrowellsmcanally) McAnashville | 42 | 6 |
| 46) | 47 | 44 | I'm Comin' Over ● Chris Young CCROWDER,CYOUNG [CYOUNG,CCROWDER,LHOGE] RCANASHVILLE | 44 | 20 |
| 40 | 41 | 45 | Thinking Out Loud | 2 | 58 |
| (51) | 49 | 46 | Smoke Break Carrie Underwood LIOYCE (CUNDERWOOD)C. DESTEFANO,HLINDSEY) 19/ARISTA NASHVILLE | 43 | 12 |
| 38 | 40 | 47 | Fight Song ▲ ILEVINE (R.PLATTEN, DBASSETT) Rachel Platten COLUMBIA | 6 | 31 |
| 62 | 59 | 48 | Lay It All On Me Rudimental Feat. Ed Sheeran RUDIMENTAL (A-AMORK.DRYDENPAGGETT, LROLLELINEVMANLHARRISEC.SHERAN) MAIOR TOMS/BIG BEAT/ATLANTIC | 48 | 6 |
| 41 | 46 | 49 | Where Are U Now A Skrillex & Diplo With Justin Bieber SKRILLEX DIPLO (S.MOORE, TWYPENTZ, LBIEBER, JBOYD), KRUBIN JWARE) MAD DECENT/OWSLA/AILANTIC | 8 | 37 |
| 53 | 56 | 50 | No Role Modelz J. Cole BRANKS (I.O.) EDBANKS (I.O. | 50 | 13 |

| 2 Weeks Ago | Last Week | This Week | Title CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL | Peak Position | Weeks On Chart |
|-------------------|--------------|--------------|---|------------------|----------------------|
| 50 | 55 | 51 | Burning House Cam LBHASKER, JOHNSON (COCHS, JUOHNSON J, BHASKER) ARISTA NASHVILLE | 50 | 18 |
| 39 | 43 | 52 | Strip It Down Luke Bryan Listevensi, Stevens (Libryan, J.M.NITER. COPPERMAN) CAPITOL NASHVILLE | 30 | 15 |
| 44 | 48 | 53 | Break Up With Him Old Dominion SIMCANALLY (IMRAMSEYL ROSBY,BTURS) GSPRUNG,WSELLERS) RCANASHVILLE | 44 | 19 |
| 58 | 54 | 54 | Back Up Dej Loaf Feat. Big Sean ROCKSKYS (DMTRIMBIEKA ADAMS, SMANDERSON, C.GOSBERRY) BGM/COLUMBIA | 54 | 6 |
| HOT S | | 55 | Adventure Of A Lifetime Coldplay STARGATERSIMPS ON IGG. BERRYMAN JAMBUCKLAND, WICHAMPIONICA JAMARIN) PARLOPHONE JATLANTIC | 55 | 1 |
| 43 | 52 | 56 | Back To Back Drake | 21 | 15 |
| 72 | 64 | 57 | Say It Tory Lanez POPJORO [DYFIERSONA/WANSE,AWHITFELDDHALLINGIBERIG,CHAMBER] MAD LOVE/WITERSOPE | 57 | 4 |
| 56 | 58 | 58 | Come Get Her Rae Sremmurd MKEWILMADE-TJ-F(ALSBROWN)KLUBOWN)MLWILLIAMS,AHOGAN) EADRIJMAINTERSCORE | 56 | 9 |
| 70 | 63 | 59 | Gonna Blake Shelton shendricks (LLAIRD,CWISEMAN) WARNER BROS. NASHVILLE/WMN | 59 | 9 |
| 59 | 61 | 60 | Let Me See Ya Girl MCARTER (CSWINDELLMCARTER JSTEVENS) MCARTER FOS NASHVILLE/MMN | 59 | 15 |
| NE | w | 61 | Bet You Can't Do It Like Me DLOW NUN MAIOR (DSIMMONS) DLOW | 61 | 1 |
| 63 | 62 | 62 | Nothin' Like You Dan + Shay C.DESTEFANO (DISMIFERS.SMOONEYA.GORILEY.C.DESTEFANO) WARNER BROS. NASHVILLEY.WAR | 62 | 14 |
| 66 | 66 | 63 | Blase Ty Dolla \$ign Feat. Future & Rae Sremmurd DRUDNICK [IGRIFFN IR NDWILBURNALS BROWN KLUBROWN G. HILL] ATLANTIC | 63 | 9 |
| 71 | 68 | 64 | Roses The Chainsmokers Feat. ROZES THE CHAINSMOKERS (A.TAGGARTEMENCEL) DISRUPTOR/COLUMBIA | 64 | 4 |
| NE | w | 65 | History One Direction NOT LISTED [NOT LISTED] SYCO/COLUMBIA | 65 | 1 |
| 73 | 69 | 66 | The Fix Nelly Feat. Jeremih DIMUSTARDMADAMS (CHAYNES, R.D.MCFARLANEMADAMS, CBLANCHARD, DEBLIK ROLINIS, OBROWNMIGAYEDRITZ) RECORDS | 66 | 7 |
| 48 | 60 | 67 | Love Myself Hailee Steinfeld MATIMAN & ROBIN (MLARSSON R. FREDIKSSON OHOLITER, IMICHAELS, JIRANTER) REPUBLIC REPUBLIC | 30 | 14 |
| 65 | 67 | 68 | Liquor Chris Brown ASTITH, THE AQUARIUS (CMBROWN, ASTITH, OSAMPSON) RCA | 60 | 11 |
| 76 | 71 | 69 | Stressed Out MELIZONDO (TJOSEPH) twenty one pilots FUELED BY RAMEN/RRP | 69 | 8 |
| 64 | 70 | 70 | Big Rings Drake & Future MERO BOOMM A GRAHAM. MUNICIPATION OF A THREEBANDZ/YOUNG MONEY/CASHMONEY/PFC/REPUBLIC | 52 | 8 |
| 80 | 76 | 71 | Hide Away NOISECASTLE III (G.BARLETTA,B.M.CLAUGHLIN,B.NEWBILL) ARTBEATZ | 71 | 8 |
| 77 | 73 | 72 | Stay A Little Longer Brothers Osborne JOYCE (I. OSBORNE,I.) OSBORNE, S.M.CANALLY) EMINASHVILLE | 72 | 6 |
| RE-EI | NTRY | 73 | Writing's On The Wall JNAPES,SRIZMAURICE (S.SMITH,JJNAPIER) Sam Smith CAPITOL | 71 | 2 |
| 85 | 79 | 74 | Gonna Know We Were Here MKNOX (B.BEAVERS,BRETT JAMES) Jason Aldean BROKEN BOW | 63 | 5 |
| RE-E | NTRY | 75 | Alive Sia LISHATKIN [S.K.LFURLER, A.ADKINS, IJESSO, JR.] MONKEY PUZZLE/RCA | 56 | 2 |
| 98 | 86 | 76 | Exchange Bryson Tiller THE MEKANICS (BILLER, MHERNANDEZ, MJOHNSON, JHALL) TRAPSOUL/RCA | 76 | 3 |
| 81 | 78 | 77 | I Got The Boy SHENDRICKS [TINICHOLS, CHARRINGTON, LLSPEARS] Jana Kramer ELEKTRA NASHVILLE/WAR | 77 | 5 |
| 67 | 74 | 78 | Right Hand Drake VINITZRANKOJKES (AGRAHAM, AHERNANDEZ AFERNYK GUNESREKUBRIANT) VOUNGMONEY (CASHIMONEY REPUBLIC | 58 | 9 |
| (55) | 65 | 79 | Anything Goes Florida Georgia Line | 55 | 18 |
| 89 | 82) | 80 | Top Of The World BGALLIMOREIMCGRAW (IROBBINS,IMNITE,IOSBORNE) TIM MCGRAW/BIGMACHINE | 80 | 5 |



As "Hello," the first single from **Adele**'s third studio album, 25 (Nov. 20), spends a third week atop the Billboard Hot 100, it also becomes the most-heard song on U.S. radio. It hurtles 6-1 on the Radio Songs chart, up by 37 percent to 145 million allformat audience impressions, according to Nielsen Music. Reaching No. 1 on Radio Songs in just its fourth week, the ballad makes the quickest climb to the top in 22 years: Mariah Carey's "Dreamlover" conquered Radio Songs in its fourth frame on Aug. 28, 1993.

| 2 Weeks Ago | Last Week | This Week | Title CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL | Peak Position | Weeks On Chart |
|-------------------|--------------|--------------|--|------------------|----------------------|
| 57 | 72 | 81 | Cool For The Summer Demi Lovato MXIMATINARIAMISKATERAMAMMATINARIONUNDILOMO SAEROJENIJAMORERIICHOLUWOOO SAEROJENIJAMORERIICHOLUWOOO | 11 | 20 |
| 69 | 77 | 82 | Comfortable K Camp BIGHRUIT (KICAMPBILLI, CLOPTON, DIACKSON, IBALOGUN) 427/FITE/INTERSCOPE | 54 | 15 |
| 79 | 75 | 83 | Save It For A Rainy Day BCANNONKCHENRY (A DORFF,MRAMSEYBTURS) BLE CHARK/COLUMBIA NASHVILE | 54 | 17 |
| 78 | 81 | 84 | RGF Island Fetty Wap YUNGLAN [W.I.MAXWELL,M.S.MODI] RGF/300 | 57 | 8 |
| 75 | 80 | 85 | Diamonds Dancing Drake & Future MEROBOOMN/ACRAHAM, NUMBERN/LUMARK-ARRITRA-FERRY) A-HIREBANDZ/YOUNGMONEY/CASHMONEY/PF/CREPUBLC | 53 | 8 |
| 83 | 85 | 86 | Cake By The Ocean DNCE MLARSSON/RFREDRIKSSON/MLARSSON/LITANTER, LIONAS) REPUBLIC | 79 | 4 |
| NI | W | 87 | Traveller Chris Stapleton DCOBB,CSTAPLETON (CSTAPLETON) MERCURY NASHVILLE | 87 | 1 |
| NI | W | 88 | Halo Jordan Smith B.APPLEBERRY (B.KNOWLES,R.B.FEDDER,E.K.BOGART) REPUBLIC | 88 | 1 |
| - | 83 | 89 | Me, Myself & I G-Eazy x Bebe Rexha | 83 | 2 |
| 97 | 88 | 90 | I Love This Life LoCash LRIMES, PBRUST, CLUCAS (D.MYRICK, C.JANSON, C.LUCAS, P.BRUST) REVIVER | 88 | 3 |
| NI | w | 91 | WTF (Where They From) NOT LISTED (NOT LISTED) Missy Elliott Feat. Pharrell Williams THE GOLD MIND/ATLANTIC | 91 | 1 |
| 93 | 90 | 92 | Dibs Kelsea Ballerini FG.WHITEHEAD,IMASSEY (K.BALLERINI,I.KERR,R.GRIFFIN,I.DUKE) BLACK RIVER | 90 | 3 |
| 94 | 89 | 93 | \$ave Dat Money Lil Dicky Feat. Fetty Wap & Rich Homie Quan MONEY ALWAYZ [DBURD,MWASHINGTON,DDLAMAR,WJJMAXWEL] CMSN/ADA | 71 | 6 |
| NI | w | 94 | Stand By You Rachel Platten LIEVINE [RPLATTEN, LANTON OFF, LIWILLIAMS, LIEVINEM, MORRIS] COLUMBIA | 94 | 1 |
| 86) | 87 | 95 | Hold My Hand Jess Glynne STARSMITH, PATTERSON, IJENT PATT | 86 | 6 |
| NI | w | 96 | My House ICARISSON[[DILLARD]CARISSONR,GOLANM.DBORRERO,RHAMMOND] Flo Rida POEBON/ATLANTIC | 96 | 1 |
| 92 | 91 | 97 | Ginza J Balvin SKYMOSIIY II.A OSORIO BALVINA RAMIREZ SLAREZ, DCANO ROŚSYIILADA HOYOSCA PATINO GOMEZ) CAPITOLIATIN/UMLE | 84 | 10 |
| - | 93 | 98 | Play No Games Big Sean Feat. Chris Brown & Ty Dolla \$ign KRYWANELHENRY (\$M. ANDERSOND M.MERIUM.OHNSON, CMBROWN LIGRIPH N.R. IGATUNG G.GRIPHNA HALL ILLETRIE?) G.O.O.D./DEF JAM | 84 | 3 |
| 60 | 84 | 99 | Levels Nick Jonas Israelikottimonitiss stranger spougasting safehous/island/republic safehous/island/republic | 44 | 12 |
| - | 95 | 100 | Beautiful Drug Zac Brown Band zbrown (zbrown/undon) 1044 VARWATOS/REPUBLC/BMIG/SOUTHERN GROUND | 95 | 2 |



73

SAM SMITH Writing's on the Wall

Following the Nov. 6 North American premiere of *Spectre*, **Smith**'s entry in the James Bond theme canon bounds by 419 percent to 35,000 downloads sold.





FLO RIDA My House

The MC charts the third single and title cut from his EP released in April. Lead track "G.D.F.R." (featuring **Sage the Gemini** and **Lookas**) became his 10th Hot 100 top 10, reaching No. 8.

THIS WEEK

Special Double Issue

42 The Force Awakens With her off-the-wall vision and commanding swagger, Missy "Misdemeanor" Elliott set the template for this millennium's hip-hop (see: Minaj, Nicki). Ten years later, she teams up with Pharrell Williams and —

- 19 Justin Bieber vs. One Direction: behind the labels' strategies in the quest for No. 1.
 22 Disney Music Group chief Ken Bunt reveals plans for Star Wars and how to transition teen stars to an adult audience.

7 DAYS ON THE SCENE

26 Parties Thelonious Monk Institute

International Jazz Competition & All-Star Gala Concert, Baby2Baby Gala, VHI Big Music in 2015: You Oughta Know

THE BEAT

ARTS
With few new A-list Christmas
albums, Pentatonix's 2014 holiday
release could rule the season.

78 Charts

100 Coda In 1995, Whitney Houston landed her last No. 1 on the Hot 100 with "Exhale (Shoop Shoop)."



ON THE COVER Missy Elliott

photographed by Ruven Afanador on Nov. 6 at ROOT NYC in New York. Elliott wears shirt, Hood by Air jacket, Simone I. Smith necklace and Leon Diamond Boutique necklace.

TO OUR READERS

Billboard will publish its next issue on Dec. 5. For 24-7 music coverage, go to Billboard.com.

Cam photographed Nov. 11 at Fairgrounds Speedway in Nashville. For an exclusive interview and behindthe-scenes video in which the singer discusses her cover of Adele's "Hello" and where she finds inspiration, go to Billboard.com or Billboard.com/ipad.

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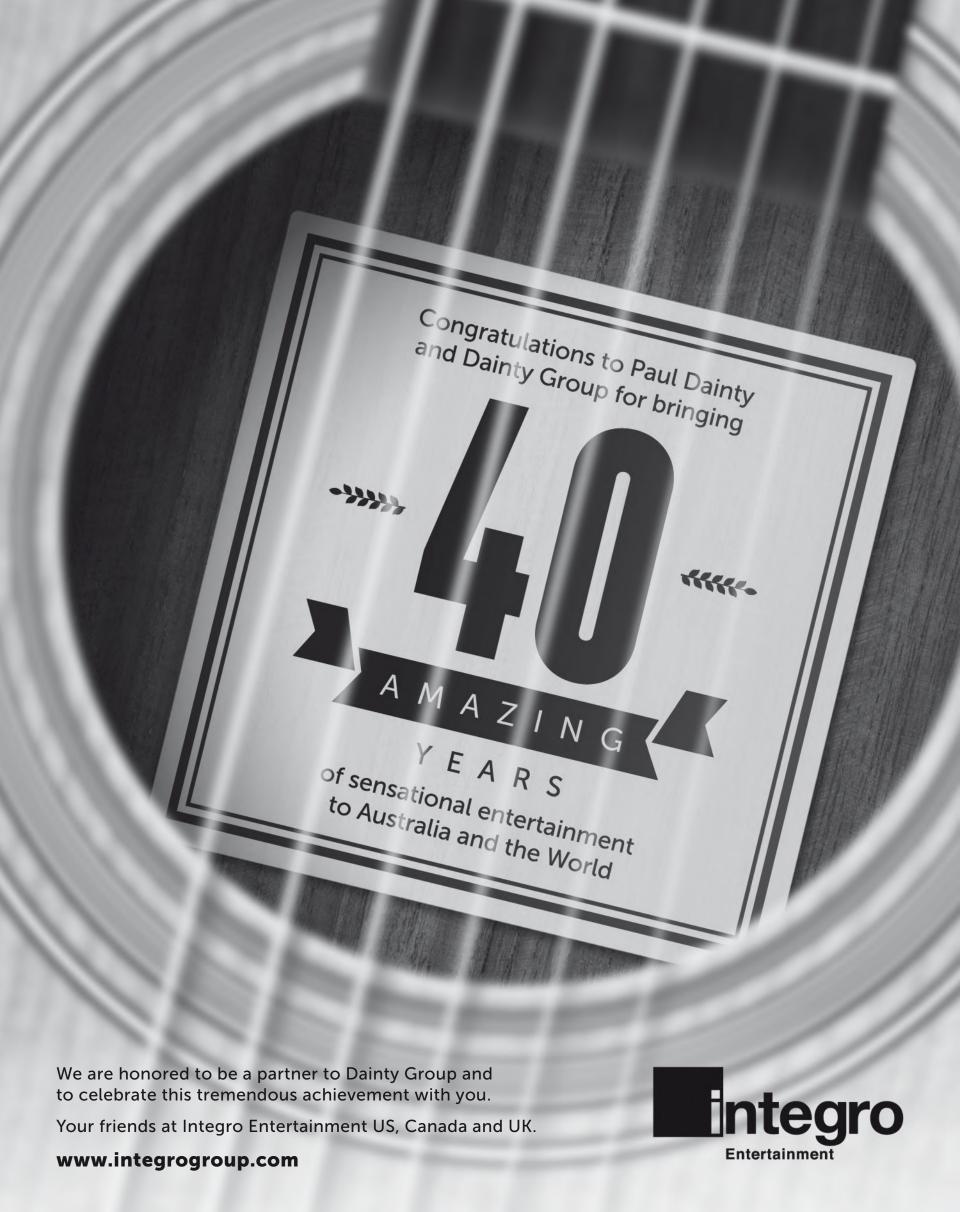
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BIEBER AND ONE DIRECTION'S RETAIL RUMBLE HEATS UP

AS TWO OF THE BIGGEST POP ACTS RACE TO NO. 1 WITH NEW ALBUMS — AND THEIR LABELS BATTLE IT OUT — WHO WILL HAVE THE UPPER HAND? DIGITAL WILL BE THE DECIDING FACTOR

BY ED CHRISTMAN



WHEN JUSTIN BIEBER APPEARED onstage at West Hollywood nightclub 1OAK on Nov. 13 to perform the **Jack U** hit "Where Are U Now?," the pop singer was not only serenading the 500 superfans in attendance but symbolically addressing throngs of Beliebers who have the power — and the cash — to take his new album, *Purpose*, to No. 1 on the Billboard 200.

Behind the scenes, a retail war was brewing that pinned the 21-year-old star against the United Kingdom's most popular boy band, **One Direction**, both of whom released albums that same day. Who won? The music industry.

As of press time, *Purpose*, released by Def Jam, is projected to reach 450,000 units in sales with another 100,000 in TEA (or track-equivalent albums, whereby 10 individual downloads of songs from an album equal one album unit) and SEA (or streamequivalent albums, whereby 1,500 streams equal one album) anticipated for a total of 550,000 units. Meanwhile, One Direction's *Made in the A.M.*, the group's fifth album for Sony's Columbia Records, is expected to scan about 425,000, with potentially another 50,000 consumption-equivalent

units for a total of 475,000.

Weeks of promotional activities pitted the two against each other. In Bieber's case, the 21-year-old staged five listening events, dubbed "An Evening With Justin Bieber," at arenas like Staples Center in Los Angeles and Allstate Arena in Chicago during release week, where fans had the option of paying \$18 for a ticket or \$22 for a ticket bundled with a digital copy of *Purpose*. A live stream of the event was offered as well for \$9.99 and came with an option to redeem a download of *Purpose*.

Bieber also aligned with Lyft and 1-800-Flowers for promotions, offering Lyft riders a digital copy of *Purpose* for \$5 (along with a \$5 credit on their

THE OVER UNDER



Universal Music Publishing Group's faith in **Tobias Jesso Jr.** pays off with a co-write on the second single from Adele's 25.



Azealia Banks is investigated by the LAPD for a fight outside a club just hours after canceling her second tour this year.



iHeartMedia executive **Alissa Pollack** will be honored at the T.J. Martell Foundation's Family Day on Dec. 13.

For its part, One Direction sold tickets to appearances on *The Ellen DeGeneres Show* and *Jimmy Kimmel Live!* that were bundled with redeemable CD copies of *Made in the A.M.* (typically, access to such TV shows is free). The group also sold tickets (again bundled with redeemable CDs) to prerelease listening events with One Live Media at movie theaters.

As for traditional retailers, Target offered customers five different One Direction album covers. As a result of that marketing tactic, *Made in the A.M.* outsold *Purpose* (81,000 to 28,000 units) in sales gathered over Friday, Saturday and Sunday at the discount chain. 1D and Bieber were neck and neck at Walmart, where the band sold 22,000 units to Bieber's 19,000.

"Both albums [are] way overperforming."

- Ish Cuebas, Trans World

But the real fight will come down to digital. At iTunes, Bieber scanned 270,000 units during the weekend, according to sources, versus 190,000 One Direction downloads. A week earlier, 1D was in the lead, with 170,000 in preorders during a six-week availability period, while Bieber had 110,000 in a three-week period. Usually, artists with shorter preorder windows have a bigger lift during the debut week, but the one experienced by Bieber is greater than anticipated.

"It's understandable that Bieber is winning in consumption because he has much bigger singles at radio," says one label executive, which means that Bieber is generating more SEA and TEA than One Direction.

In the end, the competition resulted in "both albums way overperforming," says Ish Cuebas, vp music and new media at Trans World — and not cannibalizing sales as initially feared.

Pandora's \$75M Bet On Its Future

The Internet radio service's acquisition of Rdio signals its confidence that relations with labels and publishers are improving

BY GLENN PEOPLES

andora's \$75 million purchase of Rdio is not just a sign that it is preparing to join Apple, Spotify and YouTube in the on-demand subscription streaming business. It also is an indication that CEO **Brian McAndrews** is confident that the Internet radio service's once-chilly relationship with labels and music publishers has warmed enough that they won't stand in his way.

"I feel like we're engaged in the right dialogue with the right people," McAndrews told *Billboard* on Nov. 16, following Pandora's announcement that it was acquiring some of Rdio's assets in the wake of the latter company's filing for bankruptcy protection. According to the filing, Rdio had roughly \$220 million of debt and monthly losses of \$1.9 million to \$2.4 million. (It has an estimated 150,000 to 200,000 subscribers.) Pandora will bring over some Rdio employees to help build its on-demand service — CEO **Anthony Bay** will not be one of them — but before it can compete with Spotify and Apple, it needs the





Left: Bay will not transition from Rdio to Pandora. Right:
McAndrews says relations with the industry are improving.

cooperation of labels and music publishers to venture into new markets.

Pandora has been criticized for its aggressive attempts to reduce the royalty rates that it pays to artists and songwriters, but since McAndrews' arrival two years ago, it has adopted a more collaborative tone. In the third quarter, for instance, the company settled lawsuits related to pre-1972 recordings for \$90 million. This month, it secured a multiyear agreement with Sony/ATV Music Publishing.

A 7.3 percent drop in Pandora's share price at press time signaled investors' lack of enthusiasm for the Rdio deal. Analysts were more upbeat about the long-term strategy, though both sides acknowledge that the service, which has 79 million monthly listeners, can't survive on U.S. advertising alone. On-demand streaming and international expansion are the two best ways for Pandora to maintain forward momentum.

PUBLISHERS QUARTERLY

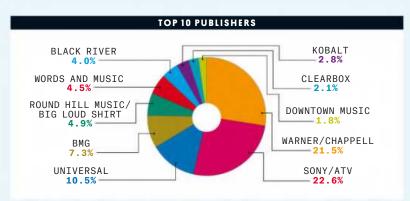
Sony/ATV Tops Country's Third Quarter

Warner/Chappell puts in a strong showing, with a stake in 48 of the top 100 songs

As it did for the overall top 100 radio songs, Sony/ ATV leads country radio for the 13th consecutive quarter. It had a 1.4 percent rise in market share from the second quarter and a stake in 43 of the top 100 country tracks, including the No. 1 tune: **Keith Urban**'s "John Cougar, John Deere, John 3:16."

Warner/Chappell finished a close second, up more than three percentage points from Q2, to 21.5 percent and a share in 48 of the top 100 songs. Universal Music Publishing Group came in at No. 3 with 10.5 percent, down from 14.1 percent in the second quarter.

Among the indies, the No. 4-ranked BMG had the biggest boost, with a two-percentage-point-plus gain thanks in part to **Brett Eldredge**'s "Lose My Mind," the No. 6 song. —EDCHRISTMAN



| TOP 10 SONGS | | |
|--------------------------------------|-----------------|--|
| TITLE | ARTIST | |
| 1 JOHN COUGAR, JOHN DEERE, JOHN 3:16 | Keith Urban | |
| 2 CRASH AND BURN | Thomas Rhett | |
| 3 HOUSE PARTY | Sam Hunt | |
| 4 BUY ME A BOAT | Chris Janson | |
| 5 HELL OF A NIGHT | Dustin Lynch | |
| 6 LOSE MY MIND | Brett Eldredge | |
| 7 YOUNG & CRAZY | Frankie Ballard | |
| 8 KISS YOU IN THE MORNING | Michael Ray | |
| 9 LOVING YOU EASY | Zac Brown Band | |
| 10 TONIGHT LOOKS GOOD ON YOU | Jason Aldean | |



PAUL DAINTY AND THE DAINTY GROUP



Graham Burke, Joel Pearlman and the entire Village Roadshow team



FROM THE DESK OF

PRESIDENT, DISNEY MUSIC GROUP

Ken Bunt

The executive overseeing the new Star Wars soundtrack on harnessing the Force for the House of Mouse

BY CHRIS WILLMAN PHOTOGRAPHED BY AUSTIN HARGRAVE

F ALL THE MEMORABILIA LINING Disney Music Group (DMG) president **Ken Bunt**'s office walls, his favorite is a large-scale illustration from a 1935 *Silly Symphonies* cartoon short called "Music Land." It depicts two warring musical islands: the "Land of Symphony" and the "Isle of Jazz."

"Jazz was encroaching [on classical music]," he says, "and it's a constant reminder that the winds of change are going to blow, so be prepared."

Bunt, 45, is better-prepared for change than most thanks to years of experience as a digital marketer at Def American and at Hollywood Records beginning in 1998. His division's recent pop successes include Breaking Benjamin's No. 1 album Dark Before Dawn and a healthy second-place debut for **Demi Lovato**'s Confident. Hollywood also scored with Andy Grammer's triple-platinum single "Honey, I'm Good" and the Frozen and Guardians of the Galaxy soundtracks. Bunt talked to Billboard about DMG's new wave of young talent and John Williams' score for Star Wars: The Force Awakens, out Dec. 18.

You have a half-dozen young artists who've come up through the Disney Channel. Will they all get a shot at the kinds of careers that Demi Lovato and Miley Cyrus have?

We like to say here that a generation is every three years. They'll all get a huge push from us. **Martina Stoessel**, for instance, is not known to most people in the United States. She was the star of a show called *Violetta*, a telenovela that's incredibly popular in Latin America and Europe. It's bigger than *Hannah Montana* ever was. I think she's going to be a global superstar. We will be doing a theatrical film that will be out next year in those territories. And we're making a record that will work in America.

Do you look at what Miley Cyrus is doing now and think, "At least we don't have to deal with that"?

People probably think we sit around talking about it, but we really don't. I had a lovely experience working with her. She's off doing her own thing, and we kind of watch it a little bit, but really, we're so focused on our own artists.

Singer-songwriter Zella Day seems poised to break. What are your plans for her?
People like to compare Zella to Lana Del Rey.

She reminds me more of **Fiona Apple**, though I'm not sure Zella knows who Fiona Apple is. She has sold less than 20,000 albums worldwide, but she's selling out 500- to 1,000-seat concert venues now and has had 65 million audio streams of her debut album. That would have been unfathomable three years ago. Zella is 20 and has been playing music since she was 12 or 13 and has a pretty clear vision of what type of music she wants to create. Her lyrics are very relatable to young women. You're not going to have 65 million streams if you're not talking about something that people care about.

Have you been to any of the Star Wars scoring sessions?

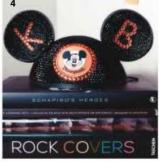
Yeah, we just finished. It's obvious what I'm going to say, right? It's incredible; it's [composer] John Williams. It matches the tone of the film and what the fans expect. We'll release the soundtrack with the movie, and there will be vinyl in the spring of next year. That's where the global street date is nice, because you don't want any of the [song] titles to be spoilers for the movie. Streaming platforms didn't exist for the [previous] movies, so that's something that we'll be rolling out, along with character-driven playlists with sounds and dialogue from the movie.

Have you gotten over the culture shock of coming from working with Rick Rubin at Def American to the house that Walt built?

That actually prepared me for this. At Def American, you had Danzig, Slayer, The Jayhawks — Hollywood Town Hall is still one of my favorite albums — and Johnny Cash. I knew I was getting an education in diversity, but I didn't realize how handy it would come in, because every day I'm dealing with everything from Grace Potter to a Tron soundtrack to music for a theme park in Shanghai.







1 "When we were working with [country artist] Lucy Hale, [Sugarland's] Kristian Bush was helping her. He gave me this cigar-box guitar that he had written some songs on." 2 The concept art from the 1935 Silly Symphonies cartoon short "Music Land." 3 A George Shapiro photograph of Ray Charles in a corporate boardroom. "I love how these guys have their pipes ... and he's cracking up." 4 Monogrammed mouse ears given to Bunt by a friend.



40 YEARS.

ONE UNDISPUTED CHAMPION.



CONGRATULATIONS FROM WWE

11-11

11-12

->





11-14

Selena Gomez listed her 7,786-square-foot \$4.5 million.



Scottish-born session drummer **Andy White**, who played on **The Beatles**' debut single, "Love Me Do," died at his New Jersey home after suffering a stroke. He was 85.

David Geffen donated \$100 million to UCLA to complete a new university-run secondary school called the Geffen Academy at UCLA.



Geffen

Good Charlotte's Benji Madden listed his former bachelor pad, a 2,183-squarefoot, single-story ranch-style house in the Nichols Canyon area of the Hollywood Hills, for \$1.495 million.

Calabasas, Calif., mansion for

Calle 13 frontman Residente (real name: René Perez Joglar) was awarded the Nobel Peace Summit Award in Barcelona. The Puerto Rican artist, the first Latin American recipient of the honor, was celebrated for his lyrics and support of social causes.

Azoff MSG Entertainment chairman/CEO Irving Azoff and Tim Leiweke, former CEO of Anschutz Entertainment Group, launched the Oak View Group, a Los Angelesbased development and investment company.

Kobalt Music Publishing signed R&B singersongwriter **Kem** to a worldwide agreement.

Singer-songwriter P.F. Sloan, who penned 1960s hits including "Eve of Destruction" and "Secret Agent Man," died after a battle with pancreatic cancer. He was 70.

APA promoted music agent John Pantle (Public Enemy, Run-D.M.C.) to vice president of its concerts division.



Lou Blair, former manager of **Loverboy**, died in Vancouver of unknown causes.

Beggars Group founder Martin Mills was reappointed chairman of the indie digitalrights group Merlin.

11-17

SiriusXM announced that Tom Petty will launch his own station, Tom Petty Radio, on Channel 31 of the satellite service.

Nederlander Concerts and Austin-based independent promoter TAG Presents partnered to form Paragon Presents, which will book and produce live events throughout the city, beginning with the 7,000-capacity Skyline Theater at the Long Center.

Rogers & Cowan elevated John Reilly to senior vp entertainment and multicultural communications.





Isaac Lee was elevated to the new role of chief news and digital officer for Univision Communications. Lee will continue as CEO of Fusion.

BIRTHDAYS

Nov. 21 Carly Rae Jepsen (30) Bjork (50) Dr. John (75) Nov. 22 Tyler Hilton (32)

Karen O (37) Steven Van Zandt (65) Nov. 23 Miley Cyrus (23)

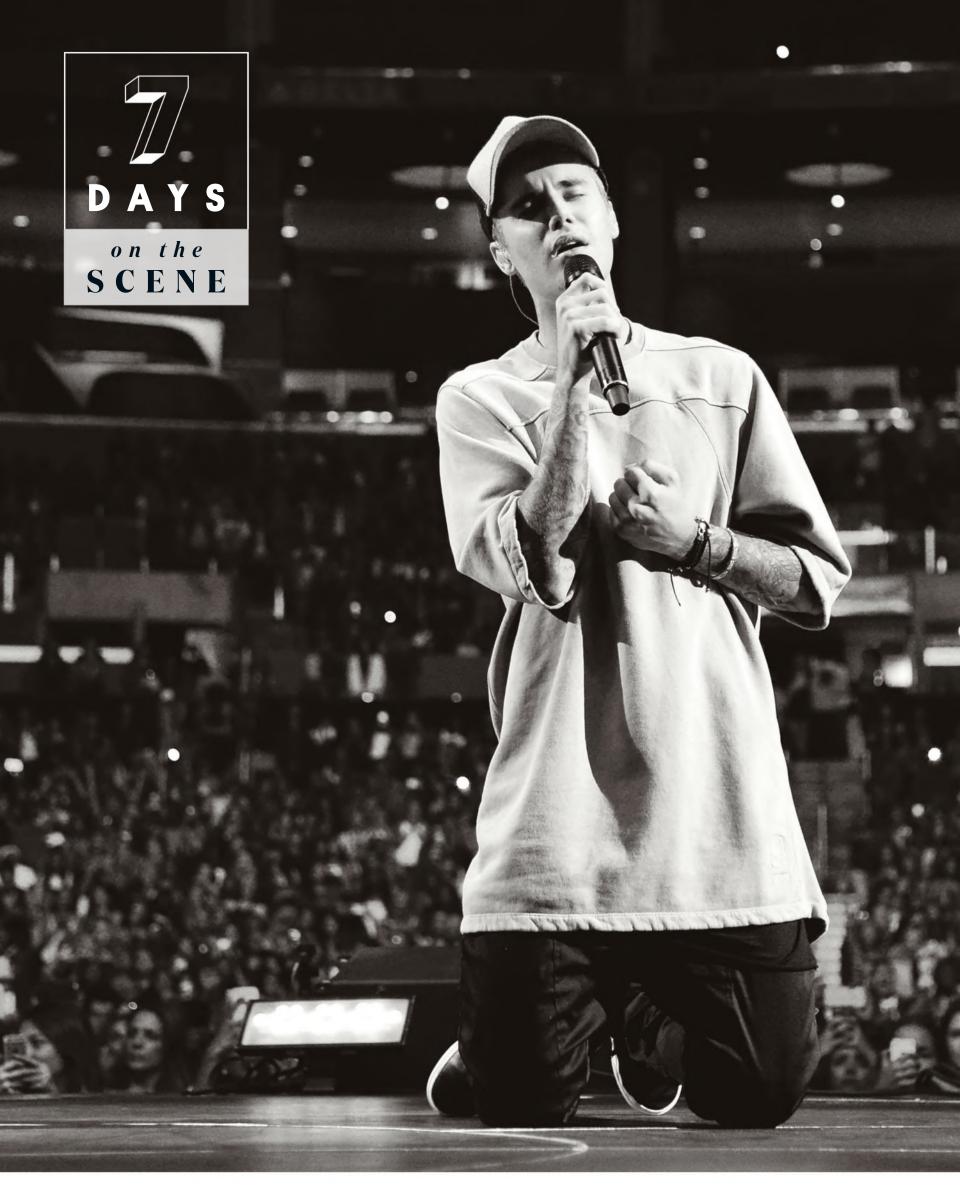
Nov. 24 Chad Taylor (45) Elvis Ramone (60) Nov. 26 John McVie (70) Tina Turner (76) Nov. 28 Trey Songz (31) Chamillionaire (36) Paul Shaffer (66)

'CONGRATULATIONS ON THIS CELEBRATION OF 40 YEARS IN THE BUSINESS'

- JON BON JOVI



BONJOVI.COM

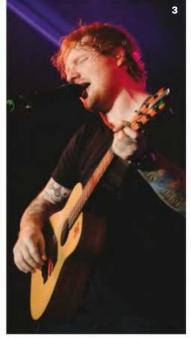












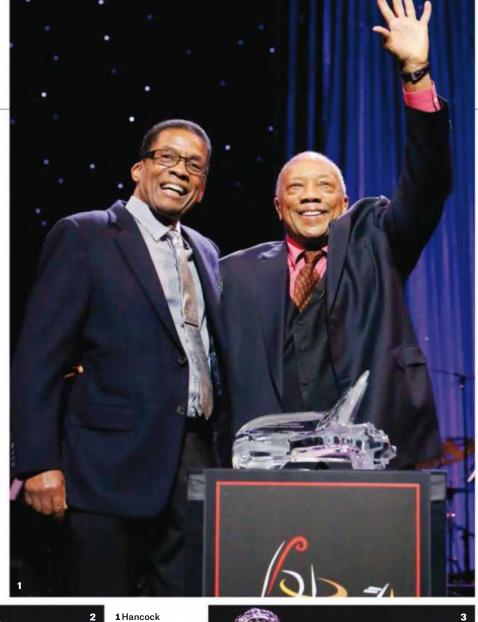


3. FEFT WERPOIDS, RACHEL MIDRAN/THELONIOUS MONK INSTITUTE OF JAZZ/GETTY IMAGES. BABY2BABY: 1.2.: JEFF VERPA/BABY2BABY/GETTY IMAGES. 3. CHARLEY GALLA/BABY2BABY/GETTY IMAGES. 4. STEFANIE KERNA/BABY2BABY/GETTY IMAGES. 4. STEFANIE KERNA/BABYZBABY/GETTY IMAGES. 4. STEFANIE KERNA/BABYZBA

Thelonious Monk Institute International Jazz Competition & Gala

HOLLYWOOD, NOV. 15

WELCOMING AUDIENCE MEMBERS TO THE 2015 THELONIOUS Monk Institute International Jazz Vocals Competition & All-Star Gala Concert, **Herbie Hancock** declared, "Our hearts are with the city of Paris and the brave people of France. Paris opened its arms to jazz musicians when others turned us away, and our debt of gratitude is never-ending." Three hours of nonstop music followed at the Dolby Theatre, as newcomer Jazzmeia Horn won first place in the competition and Quincy Jones was honored with the Herbie Hancock Humanitarian Award. Among the stars joining Hancock in paying tribute to Jones through words and rhythms were Kareem Abdul-Jabbar, Jeff Goldblum, Seth MacFarlane, Ledisi, Arturo Sandoval, Dee Dee Bridgewater and Al Jarreau. "Our indigenous music, jazz, is the heart and soul of all popular music," said Jones. "We cannot afford to let its legacy slip into obscurity." Closing the evening: a vibrant cast and audience singalong to "We Are the World." -GAIL MITCHELL





Ledisi drew an ovation from the audience with her performance of "Everything Must Change" from Quincy Jones' 1974 jazz-funk album *Body Heat*.



1 Hancock
(left) presented
Jones with the
humanitarian
award. 2 Goldblum.
3 As the winner
of the vocal
competition, Horn
received a \$25,000
music scholarship
and a record deal
with Concord
Music Group.









1 Washington with Russell Simmons. 2 From left: Reese Witherspoon, Baby 2Baby co-president Kelly Sawyer Patricof, gala chair member Jessica Alba and actress Jenna Dewan Tatum. 3 Gwen Stefani (center) was joined by sister-in-law Jennifer Stefani and brother Todd Stefani. 4 Ja Rule and Kelly Rowland during their performance.



Baby2Baby Gala

CULVER CITY, NOV. 14

SOME OF HOLLYWOOD'S AND MUSIC'S most powerful moms gathered at 3Labs for the Baby2Baby gala, a night that celebrates and raises money for the nonprofit, which is dedicated to providing children with basic necessities. While accepting the Giving Tree Award, actress **Kerry Washington** noted the attacks in Paris: "In light of what has happened in the world, [it's] important to remember how much we have to be grateful for. And I'm so grateful for all of you."



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VHI Big Music In 2015: You Oughta Know NEW YORK, NOV. 12

YOU WOULDN'T KNOW FROM WATCHING THE live broadcast, but "VH1 Big Music in 2015: You Oughta Know" — the network's annual showcase of the year's breakout artists — took place inside a temporarily converted, 100-year-old armory in Upper Manhattan. Curious venue aside, a lively opening duet between James Bay and Elle King on the Creedence Clearwater Revival hit "Proud Mary" set the bar high, and ensuing performances from Miguel, Hozier, Ella Henderson and Tori Kelly crackled with the same fresh dynamism. "There are so many great performers here," host Mel B of Spice Girls told Billboard backstage. "It's nice to get everybody under the same roof representing their art and singing the songs everybody knows and loves." Snacking on pineapple prior to her performance, Kelly seemed humble but confident: "I've always loved VH1, and they've been an awesome early supporter of what I'm doing, so I was honored when they asked me to be a part of this."





2 Rachel Platten (left) backstage with Echosmith's Sydney Sierota. 3 Artist of the year honoree Hozier with Kelly during their rendition of The Beatles' "Blackbird." 4 Kat Graham. 5 Henderson brought the audience "down to the river to pray," with the crowd holding up their cellphones for a stunning in-theround performance of her hit "Ghost." 6 From left: X Ambassadors' Adam Levin, Noah Feldshuh, Sam Harris and Casey Harris.







40 YEARS CONGRATULATIONS PAUL DAINTY

Thanks for taking us on the journey.



IMC representing outstanding actors around the world.



CONGRATULATIONS! ON 40 YEARS OF SUCCESS!

... WITH MANY MORE TO COME!

GLAD TO BE A PART OF IT!

Michael Bublé

Bruce Allen



COUNTRY'S NEW RAY OF LIGHT

Former gifted child Cam is only the second rookie female act to crack the genre's top 10 on radio this year — and isn't afraid to sing a sex-positive song about a one-night stand

BY JEWLY HIGHT
PHOTOGRAPHED BY DAVID McCLISTER

AMARON OCHS WALKS INTO AN EAST Nashville taco joint on a crisp November night, and she's instantly the brightest presence in the place. A shock of platinum-blond curls frames the country singer's face, and her yellow flower-print dress is paired with a mustard-hued shawl, a look that mirrors her sunny disposition. There's most definitely a theme here.

"I thought, 'What are the most interesting things

about who I am, things people can get?' And yellow is a thing you don't have to think that hard about," says Ochs, 30, explaining her look. "It's just like: 'I love yellow and sunshine — I'm a songwriter!'"

Her manager, **Lindsay Marias**, hands her a phone for a peek at the final art for *Untamed* (Dec. 11, Arista Nashville/RCA), her debut LP as just plain **Cam**, as friends and fans call her; Ochs flashes an approving smile. Its cover is a spin on the

old Tropicana ad: Ochs sipping from a bright yellow lemon through a straw. But savvy branding isn't the only reason Ochs is making a big impression. "Burning House" — a billowing, percussion-less ballad inspired by an anguished dream about an ex—couldn't be further from the galumphing hardrock attack of recent country hits. Still, it reached No. 4 on Hot Country Songs, has sold 560,000 copies (according to Nielsen Music) and cracked Country Airplay's top 10—just the second song by a new female act to do so this year. "Everyone who looked at data and stuff would say, 'A slow song, in summer, by a female? That's like a career-ender,' "she recalls. "But people wanted it."

No one would've predicted country stardom for Ochs growing up. She loved music, but inherited her mom's disdain for celebrity. "I've never wanted to be famous," she says. "That has never been a part of any dream. I do remember being little and thinking I might want to be a singer. But not a famous singer — just, like, a singer."

Her parents, who worked in construction management, raised Ochs and her sister in Lafayette, Calif.,

the beat

a hilly Bay Area suburb. But the family would escape to her grandparents' horse ranch in the Southern California desert, where the two girls could savor the cowgirl life. "My grandpa would come in with water and flick it on our faces at 6 a.m. and be like, 'If you don't get up to feed the horses, you don't get to ride them,' " she remembers. "We'd get up."

Down at the ranch, they listened to **Willie Nelson** and **Patsy Cline**, and at home, Ochs' folks spun **Bob Dylan** and **Joni Mitchell**. Her musical diet broadened drastically when she joined a choir in elementary school (Bulgarian music, Portuguese lullabies). Later on, she took up *Glee*-style a cappella pop groups, but music was simply an absorbing hobby. Placed in a class for gifted students, Ochs envisioned herself becoming a Supreme Court justice. "I'm embarrassed to tell this," she says, cringing. "When I was in first grade, some psychologist told my mom if I didn't go to graduate school, she basically failed as a parent, because I had the aptitude to do it. Which is so dumb. Huge pressure!"

Ochs nearly did go to grad school, for psychology, a subject that appealed to her fascination with people's hidden emotions. She got a head start by working in labs at UC Davis, Berkeley and Stanford and even publishing research, a rare achievement for an undergrad. But she also never stopped making music. In 2010 she found herself torn between the two and sought advice from a professor. "She was like, 'What would you regret more: not doing music or psychology?' That kind of shut the door on psychology in my mind," says Ochs.

Through a guy she was dating, Ochs met writer-producer **Tyler Johnson**, who recently had made a similar choice — music over law school — and they started working up songs. (Coincidentally, it was through Johnson that Ochs later met her fiance, Adam.) Their labors yielded modest fruits at first: a cut with newbie country singer **Maggie Rose** and an inauspicious publishing contract that Ochs turned down. "I was like, 'The next time I show someone my music, they're not going to underestimate me or undervalue me,'" she says.

Enter producer-songwriter Jeff Bhasker (Kanye West,

Fun, "Uptown Funk!"), who began mentoring the pair after hiring Johnson as his assistant. "I nitpicked the hell out of them," says Bhasker. "All the little details: 'This chord doesn't feel right,' or 'This lyric isn't strong enough.' And they solved every puzzle I threw at them." Through Bhasker, the two of them wound up co-writing **Miley Cyrus**' "Maybe You're Right," a **Mike Will Made It**-produced cut from 2013's *Bangerz*. Says Ochs, "I was trying really hard to be pop for her sake. But everyone was like, 'Oh, it's so pop-*country*.'"

Ochs' own album, a mix of pop-rock gusto and rootsy warmth, already was mostly completed when she finally got her recording deal in 2014 after an audition for Sony Music head **Doug Morris**; he was so impressed that he had her perform when he was honored by the New York Songwriters Hall of Fame that June (honorees at the prestigious yearly event typically pick superstars to fete them). With such an illustrious introduction to the industry, it's easy to see why Ochs wasn't initially concerned about recent controversies over country radio giving female artists a cold shoulder. "My general idea of the world is that I'm not different at all because I'm a girl," she says. "So I get blindsided sometimes, because I forget that that's a thing."

Her lead single took a chance: "My Mistake" is a sexpositive take on the prospect of a one-night stand, uncharted territory for a female country act in 2015; it stalled at No. 52 on the Country Airplay chart. "People didn't bring up to me it was a sex-positive thing on the radio tour. Maybe I should've been more forward with it," says Ochs. "I wasn't sure how much people were going to take from a new country gal."

But they did take to her next single, "Burning House," and in a big way. The song scaled the charts, though it was still a different animal for country radio, better-suited to private pining than party starting. That hasn't stopped fans from singing along to every word at shows, Och says. "Afterward, everyone always wants to come up and give me a hug after. They're like, 'I think we'd be friends.' That's a life I want: meeting people and relating to them."



The new album from John Malkovich is about what one would expect from the idiosyncratic actor: totally unexpected. Arriving Nov. 27 for Record Store Day's Black Friday event, the vinyl-only Like a Puppet Show features 12 remixes of the 61-year-old star reading Plato's "Allegory of the Cave" over a score by composer Eric Alexandrakis. Remixers include Yoko Ono and Sean Lennon, Dweezil Zappa and former Cars leader Ric Ocasek. Malkovich reflects on the strange project.

When would you recommend listening to Like a Puppet Show?

Probably when you're really high. It might also be interesting nighttime driving music, but I wouldn't recommend it at the dentist.

Do you think Plato would have a favorite track on the album?

I would've thought Plato would be a Yoko Ono man, but it's hard to say.

What did you think when you heard
Dweezil Zappa singing "What the
f- you talking about, John Malkovich?"
on his track?

It was funny. When someone says something about me, I generally couldn't agree more, no matter what it is.

You performed opera in the 2014 film Casanova Variations. Will you release an album of singing one day?

I did sing in Casanova, although there is some difference of opinion on whether I should have. A few billion packs of cigarettes ago, in college, that's how I made money: singing and playing guitar. Not a lot of money, by the way. My voice is pretty shot, although I love music.

What kind of stuff do you like?

I listen to almost everything, though not much music that's popular right now. Everything from classical music to world music to rap — although I probably leave off at **Kendrick Lamar**.

How did you get into Kendrick?

I do a fashion line. When I first heard "Bitch, Don't Kill My Vibe" — and I have no idea how or why, because I don't think anyone recommended it — I thought it was hilarious, and a lovely tune. So I used it in a runway show down in San Juan. I think he's quite good. —KENNETH PARTRIDGE



ART BASEL FOR MUSIC HEADS

Navigate the Miami art fest (Dec. 3-6) like a pro with this guide

BY KAT BEIN

SINCE ITS LAUNCH IN 2002, Miami Beach Art Basel has become an annual must-stop where Hollywood, the



MUSIC THAT MADE ME

Ciara's Soundtrack

The star opens up with Sade, chills out to Three 6 Mafia and gets inspired by MJ

BY DANIELLE BACHER

usic that comes from the heart — that's the music that moves me," says Ciara. And the Atlanta-based R&B singer, 30, has certainly been on the move recently, launching a tour on Nov. 27 behind her album Jackie and contributing a haunting cover of the Rolling Stones classic "Paint It, Black" to new movie The Last Witch Hunter. She spoke with Billboard about the songs, show and stars that define her life and career.

First Song I Performed Live

"I signed up to do 'The Star-Spangled Banner' at a high school basketball game. I was so nervous I sang something wrong mid-song and stopped."

First Album I Bought

"I was 10 when I got **Michael Jackson**'s **Thriller** with my allowance. I knew one day I would do the same thing as him: perform in front of the world. He gave me that. I never got to go to one of his concerts. It's one of my biggest disappointments in life."



My Stay-Cool Music

"Michael called me once. I was bumping **Three 6 Mafia** because I was trying to keep calm before he called. It was so loud I missed his

call. I was like, 'Oh, no!' He called back, and was very down to earth. He asked what the weather was like in Atlanta. I never got to meet him. It's sad, actually."



Album That Sums Me Up

"Sade's Love Deluxe: I'm a big lover. You should always allow yourself to be vulnerable when you love someone it just matters who you give your love

to. I hope to learn from my mistakes. I have no regrets."

What I Listen To With My Boyfriend, Seattle Seahawks Quarterback Russell Wilson

"He's a big **Luther Vandross** fan, and so am l. I didn't realize we would have so much in common with music. He's an old soul like me."



Song I Sing To Future Zahir, My Year-Old Son With Ex Future

"I made a lullaby in the beginning of [Jackie track] 'I Got You' — I wanted to sing 'Hush Little Baby,' but didn't

want to sing him 'I'm going to buy you a diamond ring' and all that, so I did a remix. I have to think of more songs to sing him. It's like, 'Mom, you've been singing this all my life. Think of something new!'"

Song That Got Me Through My 'Toughest Loss'

"I lost my grandfather four years ago: He had cancer and was gone really fast. I can still cry on the spot when I think about what happened to him. I listened to 'Never Would Have Made It' by Marvin Sapp. It's very therapeutic. What better song to put things in perspective and know that God is always with you?"



BY SELMA FONSECA

INXS Stages A Comeback

As **INXS** fans prepare to mark the 18th anniversary of frontman **Michael**

Hutchence's apparent suicide on Nov. 22, 1997, renewed interest in the Australian alternative-rock band has helped its longtime manager **Chris**

Murphy land a critical creative partner to produce INXS:
The Musical. As Billboard reported in September,
Murphy is working to bring the theatrical project to the stage in Sydney, London and



Hutchence

New York, and he tells Overheard that the vaunted New York Theatre Workshop is now onboard to stage the show with him. The off-Broadway company spawned the successful musicals Rent and Once and on Nov. 18 began performances of the hotly anticipated *Lazarus*, which will feature music and a book written by **David Bowie**. An insider says a director will be announced shortly and that the musical is on track to open by 2017. The source also says INXS: The Musical will not be autobiographical but a production in which the band's music will be set to the plot of a well-known novel that was adapted into a film. Through a spokeswoman, Murphy told Overheard: "Michael Hutchence wrote some of the sexiest lyrics in music. And soon they will be heard in theaters around the globe."

Seth MacFarlane sent an early Christmas wish to Donald Trump on Nov. 14. Alluding to the presidential candidate's anti-Mexico tirades, the Family Guy creator opened The Grove Christmas With Seth

Feliz Navidad, Donald!

opened
The Grove
Christmas With Seth
MacFarlane musical
celebration in Los
Angeles by telling
the crowd, "Merry
Christmas, but to
Donald Trump,
Feliz Navidad."

Guests included Meghan Trainor, who sang Justin Bieber's "Mistletoe" while playing the ukulele and could be seen practicing in the lobby of the cineplex beforehand.

Got gossip? Send to tips@billboard.com

music biz and high society collide to buy art, network and party until dawn. Art dealer Larry Gagosian once complained Basel was becoming a "social rat f—," but when big stars like Sean "Puff Daddy" Combs and Jay Z are there, what do you expect?

MUST-GO SHOW

Though it's unlikely **Jamie XX** will don a tinsel wig or offer the



crowd hits of a joint like **Miley Cyrus** did in 2014, the British DJ-producer's Dec. 4 set at the Mana Wynwood for the second Art Basel Concert Series will be one of the hottest tickets to score. *showclix.com*

MUST-SEE EXHIBITION

Miami-raised artist

Daniel Arsham counts

Usher and Pharrell

Williams among his
fans. In 2014 he hosted
five VIP events; this year
the big draw is his "The
Future Was Written"
exhibition at the Young
Art headquarters,
where visitors can leave
their mark with chalk
that Arsham cast into

the shape of hands, basketballs and other objects. *youngarts.org*

UNOFFICIAL MAYOR

The works of **Andv** Warhol, Jean-Michel Basquiat and other legends line the walls of art lover **Swizz** Beatz's home. Now the producer is taking on the role of curator with "The Dean Collection," a show that will spotlight emerging talent. A venue had yet to be announced for the exhibition at press time, but tickets for his Dec. 3 DJ set at South Beach club Story are on sale. eventbrite.com



Combs (left) and Swizz Beatz at Art Basel in 2014.

HOTTEST PARTY

Returning to the Delano Hotel's basement lounge, Parisian nightclub Le Baron's pop-up party is where such celebs as **Demi Lovato** and **Leonardo DiCaprio** hang when the art shows wrap. The velvet rope outside is notoriously tough, however. Good luck!

Trainor



"Prince once fired me from a DJ gig in a nightclub & instead blasted the 'Finding Nemo' DVD on the screen. #EffThatFish"

—AHMIR "QUESTLOVE"
THOMPSON
The Roots drummer on Twitter.

"You get that cowboy, girl!"

—CHRISTINA AGUILERA

The singer telling Access Hollywood what she said to Gwen Stefani, recently revealed to be dating their fellow Voice star Blake Shelton.

"Goes without saying I have never, will never."

-LORDE

The singer responding on Twitter to allegations that she lip-synced during her recent performance of "Magnets" with Disclosure on Saturday Night Live.

"I don't want to be the face of anything. I've been offered everything. I don't want to water myself down."

-ADELE

The superstar to New York's Daily News on turning down lucrative endorsement deals.

"I bought the Harry Potter car and I put it in my garden."

—LIAM PAYNE

The One Directioner telling BBC Radio 1's Nick Grimshaw he purchased the flying automobile featured in Harry Potter and the Chamber of Secrets.

"A girl can't necessarily write about a one-night stand and get away with it. Why is that?"

-ELLIE GOULDING

The British singer talking about sexism in the music industry in an interview with Rolling Stone.



Q&A

NE-YO TAKES THE TIN MAN TO NBC



After building a career off romantic hits like "Closer" and "Sexy Love," Ne-Yo is channeling a guy with no heart. The singer, 36, is playing the Tin Man in NBC's live remake of *The Wiz*, airing Dec. 3 and co-starring Mary J. Blige and Queen Latifah.

How is this remake different from the classic 1978 film version?

It's a hybrid of the Broadway play and the movie. It's not based in the '70s; it's based in 2015. That has been everybody's challenge, above the dancing, the singing, the lines: getting into who these characters would be in 2015.
Today's Tin Man is heartfelt,
but he wouldn't be soft. Today's
Dorothy would be sassy. Our hope
is you'll look at it as something
completely new.

The remake features a new song you wrote. What can you say about it?

The name of the song is "We Got It." It's one of the only songs all four friends [Dorothy, Tin Man, Cowardly Lion and Scarecrow] sing together. The feeling of it is us being right at the door of having our dreams come true; it rallies the troops and makes

everyone realize we can do this if we do it together.

Director Kenny Leon reportedly makes actors do push-ups when they mess up. Have you had to do any?

Oh, yeah. (Laughs.) My issue when we started rehearsals was just getting there on time. I was late, walked in the room, and it was just, "Hit the floor. Getcha 10 on." But the cool thing is when someone messes up, he makes everybody do push-ups. If one person f-ed up, we all f-ed up. You can do nothing but respect that.

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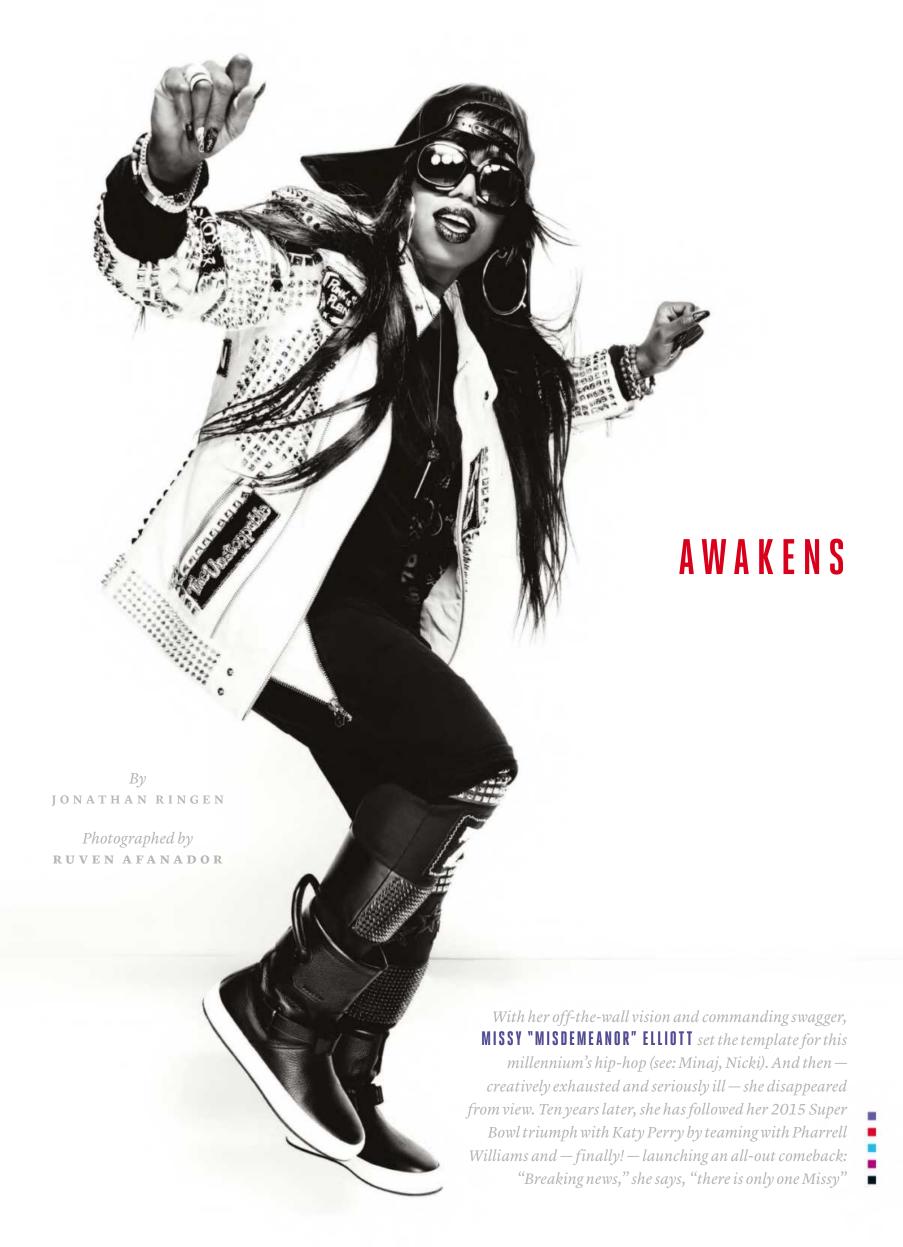
Ruinart



THE

FORCE

"My family thought I was crazy. I was like the black sheep because I was [literally] writing songs on the wall." says Elliott, photographed Nov. 6 at ROOT NYC in New York. Styling by Misa Hylton and Jai Hudson for Misa Hylton Fashion Academy. Elliott wears a Philipp Plein jacket, shorts and leggings, Buscemi boots, Hood by Air hat, Dsquared 2 sunglasses, Simone I. Smith earrings, necklace and bracelets and Leon Diamond Boutique ring.





A

A COUPLE OF WEEKS BEFORE THE world will get to see it, Missy Elliott stops by the Manhattan headquarters of her label, Atlantic, to give staff a sneak peek of the video for her hypnotically percussive, Pharrell Williams-produced new single, "WTF (Where They From)," the latest in a series of highly conceptual, future-shock clips that revolutionized the visual language of pop music. It's also the 44-year-old hiphop legend's first real single in 10 years. But the wait is going to be just a tiny bit longer. "I'm going to tinkle real quick," Elliott says cheerfully, with just a hint of a Southern accent. "Won't take me a minute."

When she returns, her cousin Corte Ellis, a songwriter, pulls a MacBook out of a rolling bag and hands it to the MC. She cues up the clip, and "WTF" roars through the Godzilla-scale speakers. Onscreen, a dizzying array of imagery and superb choreography flies by: Elliott in a disco-ball jumpsuit, Elliott leading a squad of zombie dancers and, coolest of all, Elliott and Williams transformed into extremely funky marionettes. "You must be real important to have her show it to you," co-director Dave Meyers, who has collaborated with Elliott since 2001's "Get Ur Freak On," later says to me. "She has had that shit on lockdown!"

You can't blame Elliott for keeping the clip close to her vest: "WTF" marks a delicate, pivotal moment in her career. By taking an entire decade between albums, she has entered a rare zone, one once notoriously occupied by Dr. Dre, Axl Rose and D'Angelo, and one that's fiendishly difficult to emerge from gracefully. As Elliott sees it, the current attention-span-challenged culture is just waiting for her to fail, and the only way to successfully negotiate that hazard is to come out with a record so hot it can't be denied. "I have to be very careful," she says. "It's different now. People are quick to be like, 'You're irrelevant, you're a flop, you're washed up.' "

The legacy she's protecting is difficult to overstate. With her debut single, 1997's MTV-dominating "The Rain (Supa Dupa Fly)," she established a tough, minimal sound and woozy, Technicolor visual style that to this day feels like it was beamed back from the distant future. "Missy Elliott is badass," says Demi Lovato, who featured Elliott on the 2011 track "All Night Long." "She is so creative, groundbreaking and talented. Collaborating with her was a highlight of my career." On her own tracks and hits that she and Timbaland crafted for members of their crew (including Ginuwine, Tweet and especially the late Aaliyah), Elliott reinvented hip-hop and

R&B, skewing tempos and rhythms in ways that initially made radio's gatekeepers uncomfortable. "When we did [Aaliyah's] 'One in a Million,' they wouldn't play it at first," she recalls of the tune, which went on to become the biggest song on R&B/hip-hop radio for six straight weeks in 1996. "Because they said it was off—the rhythm, the melody, everything."

In some ways, the world has changed so much since her commercial peak — 2002's *Under Construction*, which has sold 2.2 million copies in the United States, according to Nielsen Music — that it feels to Elliott like she's starting over. In 2012, she quietly released two Timbaland-produced tracks ("9th Inning" and "Triple Threat") straight to iTunes, in a move that she describes as "seeing what the climate was." When the songs didn't make an impact, she once again retreated from releasing music of her own.

"WTF," though, followed Elliott's triumphant return as Katy Perry's guest at the 2015 Super Bowl, and the song and video racked up 3 million streams their first day out. Now there's the promise of an album, likely out in 2016, full of tracks that she has been working on with Williams and Timbaland — or as Elliott puts it, "the only two producers that understand me." "When I go like this," she says, referring to her total commitment to the single and the new phase that it promises, "you know that it's something I totally believe in."

AFTER SCREENING THE VIDEO, ELLIOTT

kicks back on a cream-colored sofa and takes a sip from a bottle of Coke Zero. For someone who once famously bragged about the size of her badonk-a-donk-donk, she's tiny — barely 5-foot-2 — but an outsize presence. That vibe is enhanced by the look she's rocking today: alligator-skin Prada baseball cap pulled low over geometric bangs, huge D&G sunglasses, metallic lips, a multitiered diamond-studded ring that vaguely recalls the Sydney Opera House and a pair of bejeweled high-tops. She's friendly, if reserved. But she soon warms, and her smile and disarming laugh begin to come easy. "She's a real character," says Williams, who first heard about Elliott way back in high school (they're both from Virginia Beach, Va., as is Timbaland) and met her not long after. "That never turns off! She's always that — the way that she is on the record is her personality."

From Elliott's perspective, at least, she didn't simply disappear after 2005, when she released her most recent album, *The Cookbook*, and scored her last hit, "Lose Control." (The track went to No. 3 on the Billboard Hot 100 and helped spark the EDM boom by sampling Cybotron's early techno classic, "Clear.") She never stopped working, writing and producing songs for artists including Fantasia, Monica and Keyshia Cole — all of whom she helped reach the top five on the Hot R&B/Hip-Hop

"I WAS ALWAYS FEISTY.

I GOT MORE SHY AS

I REALIZED PEOPLE

COULD BE LAUGHING AT

ME, OR JUDGING ME."

Songs chart — and recording a vast amount of her own material. "If I wanted to do *The Missing Files of Missy Elliott*, I have probably six albums just sitting there," she says. She's the first to admit that she didn't think the break was going to be this long. "But it was much needed," she says. "People hadn't realized that I haven't just been an artist, I've been a writer and a producer for other artists. When you're writing that much, your brain is like a computer. You have refresh it."

Elliott says the last vacation she took before her hiatus was "in mid-2000," and she believes that the grueling schedule took a serious toll on her health. After she began losing an alarming amount of weight in 2008, she was diagnosed with Graves' disease, an autoimmune disorder that affects the thyroid. "It causes hair loss, your eyes bulge," she says. "My blood pressure was always up from just overworking."

Opposite page: Elliott wears a Katerina Lankova vest, Shop Untitled pants, Giusseppi Zannotti sneakers, Simone I. Smith earrings and Leon Diamond Boutique rings.





Staging a comeback, says Elliott, "is like chess. You have to make sure that everybody from me to the label come together and roll it out the right way."

Sharaya J, a talented rapper-dancer whom Elliott signed to her Goldmind label, began working with Elliott around this time and witnessed the impact that the disease had on the MC. "It started to change her way of life," she says. "There were physical changes, extreme headaches, extreme weight loss. What that does to a person, being a public figure and knowing people are looking, judging? That's a tough thing."

With the aid of medication, Elliott eventually managed to get her condition under control. But in some ways, she wasn't at ease in the spotlight to begin with. "She is a force, but she's also shy, really shy," says Sharaya. "I always say to her, 'When I look at you as an adult, I can see you as a little kid.' "In fact, the anxiety that Elliott wrestles with began sometime in childhood.

"I was always feisty, always that kid that would be on the porch with a hairbrush singing or rapping," she says. "I got more shy as I got older and realized people could be laughing at me, or judging me."

In at least one part of her creative practice, that sense of privacy extends even to her closest collaborators. "I never record in front of anybody," she says. "[Even] Tim has never seen me record a day in his life." Early on she worked with an engineer, but for many years now she has recorded her parts alone — with two exceptions. "It's just me and my little Yorkies, Poncho and Hoodie."

Consciously or not, the process mirrors the way she immersed herself in music as a kid. Growing up, she experienced a lot of violence. She has spoken before about surviving sexual abuse at the hands of a cousin and regularly witnessing her father beating her mother; she and her mom finally left after he pulled a gun when Elliott was 14. During those episodes, she would escape into music. "My room would become a whole other world once I shut that door," she says. "That's why I believe my videos are so important to me. It was *Alice in Wonderland*: my bed, my closet — it would all turn into something else. And I would write and sing and block out whatever was going on."

A few years later, she had formed the Salt-N-Pepa-inspired crew Sista, with a

"PEOPLE ARE QUICK TO BE LIKE, 'YOU'RE IRRELEVANT.'"

young Timbaland producing. DeVante Swing of Jodeci signed the group and installed it in a house in Rochester, N.Y. "He had a lot of rules that ended up working to our benefit," says Elliott. "He didn't allow us to watch videos, and he didn't allow us to listen to the radio." Without external influences, Elliott and Timbaland channeled what came naturally to them — a sound that would be recognizable to anyone who heard an Aaliyah or early Elliott track. "People thought it was something new, but we had been doing that sound for years."

Today, Elliott owns six houses ("two in Virginia, two in Miami, one in New Jersey and one in Atlanta") and a world-class collection of exotic cars (including a Ferrari her mom drives to church, very slowly). But she still keeps her circle small. The list of people she trusts about music is especially short, extending not far beyond Timbaland, Williams, Sharaya and her cousin Ellis. She credits her mother, Pat Elliott, with helping her avoid some of the pitfalls too many of her peers have fallen into. "My mama don't play," says Elliott. "When it's time for taxes to come around, she's like, 'Yo, taxes are due. I'm on my way to send your money off." (Elliott wasn't always good with her finances: "When I first started in the business, I spent so much! Staying in a Trump Hotel for two years, spending eight Gs a month just living.") She sees her Jersey home, which is "in the mountains," as a sanctuary. "I can come to the city and hear the horns and all the traffic back and forth," she says. "But when I leave there, I can go [to New Jersey] and relax my mind." There is one less-than-restful element to the place, though. "Unfortunately," she adds, "there are mad bears out there."

ELLIOTT CREDITS THE BEGINNING OF HER

re-emergence to a call that she got from Williams in 2014. "He was just, 'Yo, whatcha doing?' " she recalls. "And I was like, 'I'm doing some music here

and there.' "Williams suggested they get into the studio, an idea she took especially seriously because of the timing. "'Happy,' " she says with a laugh, "was, like, on fire right then."

It took a few months for Williams to carve out time in his schedule, but eventually he flew Elliott out to Los Angeles for six days of highly productive sessions. "I was willing to assist her in any way possible," says Williams, "all the way down to doing music if that's what she wanted me to do."

But his wasn't the only life-changing phone call Elliott got in 2014. Katy Perry's team floated the idea of having her come out during the Super Bowl halftime show — what the MC assumed would be a quick cameo. Then Perry got on the phone. "She said, 'I want you to do three of your records," recalls Elliott. "And I'm just like, 'Did she say three?' "

After rumors of the surprise began to circulate online, Elliott's anxiety mounted. The night before the game, it metastasized into a full-blown panic attack: "Like, IVs in my arm, everything," she says. "Nobody knew." The day of the show, she remembers being just offstage and hearing the opening riff of "Get Ur Freak On." "I said, 'If I can get over this step, then I know all my dance steps will be on point," she recalls. "I know it was nothing but the grace of God that lifted me up and took me through that performance." (Says Sharaya: "Me and Missy are really spiritual people. We wait on God to show us the way.") Elliott sold nearly 350,000 song downloads



by the end of the following week alone.

By then, "WTF" was the clear pick for her next single. But the video required more time than anyone expected. It took four months just to get the puppets made, and Elliott and co-director Meyers later decided to go with an even more ambitious concept than they had originally envisioned. "We did so many different treatments," she says. "It was hard because we're like, 'We did that before.' 'Oh, that ain't hot.' We knew that we just had to push the envelope."

ELLIOTT DOESN'T WATCH MUCH TV, AND

when she listens to the radio it's usually an underground hip-hop station rather than chart-busting hits, which she thinks have grown safe and same-y. "There are some great records out there," she says. "But it doesn't take a rocket scientist to hear that a lot of songs sound alike." She does like Kendrick Lamar, Drake and J. Cole. When asked about Nicki Minaj, who is clearly influenced by Elliott, she



"Hopefully I can show them how it's done no matter how many years that went past." Above, from left: Cover of the 1991 cassette by Fayze, Sista; still from the "WTF" music video.

mock-innocently replies, "Oh, she is?" (Speaking to her influence generally, she adds, "Unfortunately, breaking news, there is only one Missy.") Still, she would love to see more woman MCs on the charts - when she was coming up, that was much more common. "It was me, [Lil'] Kim, Lauryn [Hill], Eve, Foxy [Brown], Trina," she says. "There's room for so many. It's important."

As for what's next, Elliott wants to tour, which she hasn't done in a major way in years. "I've done mad shows, but my last amazing tour was me, Beyoncé and Alicia [Keys, in 2004]. I'd love to do one with B." And when will the album be out? "I want to say 2016 but I don't want to give a time. Nowadays you say a time, they'll stone you."

It's not the first time she has promised an album — she scrapped a planned LP in 2008 — but she promises that things are different now ("Yes, yes, definitely"). "Missy is careful about not releasing stuff unless she feels it in her gut," says Sharaya. "She wasn't going to make a move until she knew she had a record that was going to change the world." Ask Williams what Elliott has in store, and he sums it up in two words: "Get ready."

SHE LIKES THE WAY THEY WORK IT

The producer, writer and — yes — rapper finds killer collaborations

AALIYAH Elliott and Timbaland produced the R&B . singer's 1996 album, One in a Million. Since

her death in a 2001 plane crash, its outsize influence has only grown.

JANET JACKSON

Elliott, a "Michael and Janet fan" from a young age, was inspired by the Jacksons' music videos This fall. Janet featured Elliott on her first album in seven years.

PHARRELL WILLIAMS

"Her mind thinks diagonally," says Williams. "It's so cool." Although, admits Elliott, "I needed Pharrell to come fin orderl to get a different perspective on things.

KATY PERRY

Elliott says of Perry's Super Bowl invitation. This was her time to shine. But nobody would have turned [the opportunity] down.

TIMBALAND "When people started

gravitating to it, we realized that we had a new sound," says Elliott of her early work with Tim. 'We just kept doing what we were doing.'

SHARAYA J

"Sometimes she'll come in, and I may think something is hot, and she'll be like, 'Uh, I think you could do better than that." says Elliott of her latest protege.











THESE SONGS ARE ABOUT LOVE, AND I LOVE boys," Troye Sivan, 20, says matter-of-factly to a crowd of shrieking fans at the Hollywood Forever Cemetery. The final chapter of his music video trilogy has just premiered, and with an overarching boy-next-door motif, it chronicles Sivan's character falling in love with a guy with whom he grew up. All of the classic love-story tropes are there: the passionate make-out sessions, the montage of nostalgic memories. But what viewers (more than 16 million on Vevo) also experience is the shaming, hate and cloud of self-doubt that plague Sivan's male partner. "I am tired of this place, I hope people change," Sivan poignantly croons during the first line of "Fools," the second song of the trilogy.

In a love-wins era of openly gay artists, Sivan's honesty in the videos and on his first full-length album, *Blue Neighbourhood* (out Dec. 4 on Capitol), has helped establish him as the voice of a new, more tolerant generation. Sivan grew up online, coming out publicly in a 2013 YouTube video that has been viewed nearly 6 million times. "I don't

"I'M SO GLAD I GOT [COMING OUT]
OUT OF THE WAY."

want to discount what anyone in the LGBTQ movement has been through," he says. "But for me, owning up to who I am has made [my sexuality] a nonissue."

Born in South Africa, the son of a real estate agent and former model, Troye Sivan Mellet moved with his family to Perth, Australia, at age 2. He grew up listening to pop and effortlessly channeling Michael Jackson and Madonna before finding his niche — classical and power ballads by Andrea Bocelli and Celine Dion. "When I was younger, the goal was to make people cry when I sang," he says with a laugh. "But it wasn't getting me any cool points with the kids in school."

As a tween, Sivan's waifish beauty and self-described "boy soprano" voice won him TV singing appearances and the lead role in a stage production of the musical *Oliver!* That, combined with his early YouTube singing videos, helped him land the role of the young superhero in 2009's *X-Men Origins: Wolverine*.

But early adolescence was a challenge: After Sivan's bar mitzvah his voice broke, and he

stopped singing for a couple of years. "I liked to lie in bed listening to sad music by Sade, Eva Cassidy, Amy Winehouse and Billie Holiday," he says of a time when he felt hyper-aware that his sexuality made him different.

At 15, when he had memorized every word to Nicki Minaj's *Pink Friday*, Sivan also found an anthem of sorts in Miley Cyrus' "My Heart Beats for Love," which, he recalls, "she wrote for her gay best friend." Around that time he came out to family and friends, who were accepting, and dove back into a variety of music — from Adele to Lady Gaga to Kanye West — then signed with EMI Australia on his 18th birthday.

With a fan army of 3.7 million Twitter followers and the third-most-subscribed YouTube channel in Australia — besting countrymen 5 Seconds of Summer and Iggy Azalea — it's clear young fans both gay and straight "identify with Troye's coming-of-age process and his fearless vulnerability and idealism," says Arjun Pulijal, senior director of marketing at Capitol Music Group.

His YouTube channel showcases a variety of

videos, from a charmingly educational "How to Have Sex. Safely!" segment to Sivan candidly answering fan questions. Collaborator Jack Antonoff (Fun, Bleachers) is quick to note, however, that "with or without his presence online, Troye is a one-in-a-million artist"

— a sentiment echoed through glowing Instagram and Twitter shout-outs from stars like Sam Smith, Adele and Taylor Swift.

Sivan's first major-label EP, *TRXYE*, released in 2014, and this September's *Wild*, both debuted at No. 5 on the Billboard 200. Their songs plant Sivan firmly in the moody, yet melodic darkpop genre alongside contemporaries like Lorde, Frank Ocean, Broods and musician Alex Hope, who co-wrote and produced several tracks on *Blue Neighbourhood*.

Among his many admirers is Saint Laurent creative director Hedi Slimane, who photographed Sivan — a fan of oversize sweaters, denim shirts, rolled jeans and colored socks — and put the 5-foot-8-inch whippet-thin singer in his Paris runway show. "I used to watch Australia's *Next Top Model* in secret," says Sivan, glancing down at the stark white polish he painted onto his fingernails. "I was scared that fashion was a gay thing. But once you come out, every day you have to push the boundaries a little bit. You have to live unapologetically."





MOD MAN

MODMAN

Maison Margiela faux shearling and wool jacket, \$2,160; mrporter .com. Ovadia & Sons patchwork sweater, \$450; ovadiaandsons .com. Jeffrey Rudes shirt, \$380; jeffreyrudes.com. Carven pleated trousers, \$495; carven.com. Christian Louboutin Capri flats, \$995; christianlouboutin.com. Topman socks, \$10; topman.com.



MING BY CHRISTINA GUERRA AT CELESTINE AGENCY. TAILOR: LAURA BASCI

WELL-HEELED

Saint Laurent by Hedi Slimane grain de poudre jacket, \$2,690; bateau sweater, \$750; skinny jeans, \$590; and embossed-python zipped boots, \$1,495; ysl.com. Levi's paisley bandana, \$14; levi.com. Prada Saffiano reversible belt, \$450; saks.com. David Yurman oval signet ring, \$350; davidyurman.com.



"I WAS DOING A PHOTO SHOOT FOR A MAGAZINE IN GOLD MAKEUP, AND THIS GROUP OF GUYS CALLED ME A FAGGOT. I WAS LIKE: 'YUP.'"



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JUSTIN BIEBER Purpose Def Jam

album Justin Bieber had to make. The Canadian pop star, 21, spent the last couple of years running amok from Munich (where his pet monkey was confiscated in 2013) to Miami (scene of a 2014 DUI arrest) to Rio de Janeiro (that notorious brothel visit). And although he survived with his health and career intact, he's in no position to gloat. For his fourth album to work, he needs to seem humble, repentant and grown-up.

All of which he does — sometimes too well.

"Don't forget that I'm human," Bieber begs on the chilled-out EDM ballad "I'll Show You," one of several tunes co-produced by Skrillex. (See also: the redemptive emo-dancehall jam "Sorry" and "Where Are U Now," the smash Jack U collabo that jump-started this comeback.) "I made a few mistakes," Bieber reiterates on the po-faced R&B tune "No Pressure," featuring Big Sean. "I'm the only one to blame." On this mission to make amends, he leaves nothing to chance. Even when Bieber ups the tempo on the clubbier

"Company," he's looking to "have a conversation," not sip Cristal. And yet *Purpose* isn't a downer. It's a party record — it just so happens the party's in Bieber's head. Despite its countless cowriters and producers, chief among them Bieber pal Jason "Poo Bear" Boyd, the album boasts a consistent palette of lush, low-key beats, mostly indebted to the tropical house sound that hit the charts this year: sun-warped synths, chipmunk vocals, rattling trap high-hats and loads of bass. Melt in Bieber's downy, still-boyish vocals, and you get the beachy bumper "What Do You Mean?" (his first No. 1 on the Billboard Hot 100) or the searching, spacious "The Feeling," featuring alt-pop riser Halsey. Bieber isn't trying to rock the club; this is psych-up music for the man in the mirror.

It's in this Spotify-age blend of dance, hip-hop, R&B and classic smooth-dude vocalizing that Bieber shows his growth. Give him a boring old piano or electric guitar, and he'll overplay his renewed spirituality, like on the mawkish title track, or make like John Mayer doing Sam Smith, as on the Ed Sheeran team-up "Love Yourself." New man, fresh perspective, music that pops: That's where *Purpose* turns skeptics into born-again Beliebers.

Reviews

SINGLES

ERYKAH BADU

"PHONE DOWN"

CONTROL FREAQ RECORDS

A sequel to Badu's awesome remix of Drake's "Hotline Bling," "Phone Down," from her forthcoming mixtape, is another Drizzy-inspired, cell-centric track. "You ain't gonna text no one when you with me," she vows, with a steamy confidence that'll make you cancel your Verizon contract. —JOE LYNCH

PUSHA T "UNTOUCHABLE" G.O.O.D.MUSIC/DEF JAM

G.O.O.D. MUSIC/DEF JAN

Pusha T's new single proves time off hasn't made him rusty. Over a creepy, uncharacteristically off-kilter Timbaland beat, G.O.O.D. Music's new president wraps sharp metaphors about U2, Scarface and Netflix's Narcos around a Biggiesampling hook with coke-kingpin flair.

PRINCE ROYCE

"CULPA AL CORAZON"
SONY MUSIC LATIN

After showing off a bad-boy urban sound on English album *Double Purpose*, Prince Royce returns to his more innocent bachata roots on "Culpa al Corazon," the first peek at an upcoming Spanish LP. With melodies that recall 2013 hit "Darte un Beso," it's a welcome spotlight on his earthier, more earnest side.

—LEILA COBO



The Band That Inspired My Name

The Roots drummer on A Tribe Called Quest's seminal 1990 debut, *People's Instinctive Travels and the Paths of Rhythm*, reissued Nov. 13 on Sony Legacy with all-star remixes by Pharrell, J. Cole and more

BY AHMIR "QUESTLOVE" THOMPSON



THE FIRST TIME I HEARD A TRIBE Called Quest was a trip. It was on a trip, actually. I was with my family in California in 1990, and I stood in an endless line to get into *The Arsenio Hall Show*. My ears were getting a glimpse of the future, courtesy of the music on the PA system: A Tribe

Called Quest's People's Instinctive Travels and the Paths of Rhythm was like nothing I had ever heard. It was stylish, funny, jazzy, soulful, smart and everything else. Tribe was socially conscious without being too self-conscious about it. Q-Tip was telling stories and drawing characters with a light touch that went deep, and the samples dug into the most amazing corners of '70s music. Was that a Vaughan Mason & Crew sample on "Pubic Enemy"? Were those jazz artists like Roy Ayers and Lonnie Smith? Tribe colored outside the lines of traditional funk and soul samples. They made your parents' record

collection relevant again. I almost drove out to El Segundo to leave my wallet there as a tribute.

In 1990, I was a budding hip-hop artist, but hearing that made everything bloom. I started to see the magic of the entire Native Tongues collective (Tribe, De La Soul, Jungle Brothers); on the brink of becoming The Roots, we started our own version, called Foreign Objects. I was suddenly proud to say I had a favorite rap group. I remember getting my hair braided as I watched the "El Segundo" video.

And then there's the matter of my own name. On our first album [1993's Organix], I was credited as "B.R.O. the R.? (Beat Recycler of the Rhythm)." For every reason, that couldn't stand. The Questlove name grew from the seed of A Tribe Called Quest, though I watered it with my own questions about self-knowledge and searching. They helped name me, and now I name them for what they were, are and always will be: one of the brightest constellations in hip-hop's sky.



KURT COBAIN

Montage of Heck: The Home Recordings The End of Music/Universal

The Nirvana frontman's lost tapes probably should have stayed that way

NO, TO ANSWER THE FIRST OBVIOUS question: This collection of the late Kurt Cobain's cassette demos and stoned sound collages, a companion to the great documentary Montage of Heck, doesn't include any particularly revelatory unheard songs. (The tapes on 2004's With the Lights Out box were evidently the cream of the crop.) Yes, to answer the second obvious question: It scrapes the barrel so hard there are splinters in it. Even the standard version includes more than a few inchoate sketches, fumbled performances and unfunny "funny voices," as well as a drowsy cover of The Beatles' "And I Love Her." The deluxe edition features another 18 tracks' worth of half-formed ideas, maddening tape-speed experiments and occasionally chilling spoken-word pieces. Still, Cobain's gifts were inseparable from his flaws and provocations: The frisson of his raw power keeps turning up unexpectedly, from the essence-of-Nirvana riff in "The Yodel Song" to the messy doodle whose coda turns out to be "Something in the Way." -DOUGLAS WOLK



JADAKISS Top 5 Dead or Alive Def Jam

Inconsistent production mars rap veteran's legendary lyricism

YONKERS, N.Y., RAPPER JADAKISS broke out in the late '90s as one-third of The Lox, then released three solid solo records that revealed moments of excellence amid forgettable ones. Six years after his last album, and longer than that since his career prime, he has named his fourth LP Top 5 Dead or Alive, a bold declaration the record doesn't quite live up to. It features street bangers filled with impressively alternating flows but, like his past full-lengths, has less regard for consistency. Jadakiss at his best is rough yet reflective, contemplating mortality on the lugubrious "Man in the Mirror" and relationships on "Rain," a remorseful duet with Nas. But lush productions like the Just Blaze-helmed 'Synergy" are juxtaposed with fit-formixtape fodder (the phoned-in "Kill" is a particular dud), detracting from what should be the focus: his sterling abilities as a lyricist. -STEVEN J. HOROWITZ







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PROMOTER PAUL DAINTY IS A TAD PERTURBED when he arrives in Brisbane, Australia, where he is presenting a sold-out Neil Diamond show at the Brisbane Entertainment Centre.

Dainty has flown a thousand miles north, from his office in Melbourne. While in flight, he missed viewing one of the nation's annual sporting spectacles, the Melbourne Cup horse race. "I only put a few grand on [the race]," he says backstage at the arena. "I'm annoyed now to see the winner." Prince of Penzance — whom Dainty did not pick — triumphed at odds of 100 to 1.

Concert promoters are natural gamblers in a way, placing bets on the popularity of every artist they present. For the past four decades Dainty (who declines to give his age) has been a consistent winner in one of the most competitive livebusiness markets in the world.

While Live Nation Entertainment and AEG Live dominate the concert promotion business in the United States, in Australia, a nation with less than a tenth of the population, his Dainty Group competes for top tours in a personality-driven industry, against rivals including Michael Chugg's Chugg Entertainment, Michael Gudinski's Frontier Touring and Michael Coppel, who runs Live Nation Australia. All four appear regularly among Boxscore's top promoters worldwide, while their rankings fluctuate, depending on which company presented the most recent hot tour.

Dainty has enjoyed plenty of superstar victories in those booking wars. He has presented tours by The Rolling Stones (four times), Eminem (twice), Paul McCartney, Guns N' Roses, Britney Spears, The Jackson 5 and Michael Jackson's solo stadium tour.

For Diamond, Dainty has promoted four tours, including this most recent run, which includes 13 dates in Australia and New Zealand reaching more than 280,000 fans.

"I first came to Brisbane in Australiab 1976," said Diamond onstage at the Brisbane Entertainment Centre. "It was a little, sleepy town; it only had one building and one

Dainty has been forging music relationships since the '70s. A native of Great Britain, he hails from Surrey, southeast of London, and dropped out of school as a 16-year-old. In his 20s, he tried

car," he quipped. "It has been a special city for us."

his hand as an agent for an old-school British booking agency. An opportunity beckoned when Dainty, then about 23, joined Roy Orbison on a tour of Australia.

"I was sent out to look after Roy because no one else wanted to go," he recalls. "I put my hand up and I fell in love with Australia instantly.

Dainty joined Orbison during the '70s on several

tours of Australia, whose live scene was still in its infancy.

"We had so many problems with the promoters, not getting paid and turning up at airports and no one being there to meet us. In my mind it was amateurish." He went back to London and told his U.K. agency, "Listen, we should open an office in Australia." When that company declined to do so, he went out on his own, establishing The Paul Dainty Corporation to bring British acts to Australia.

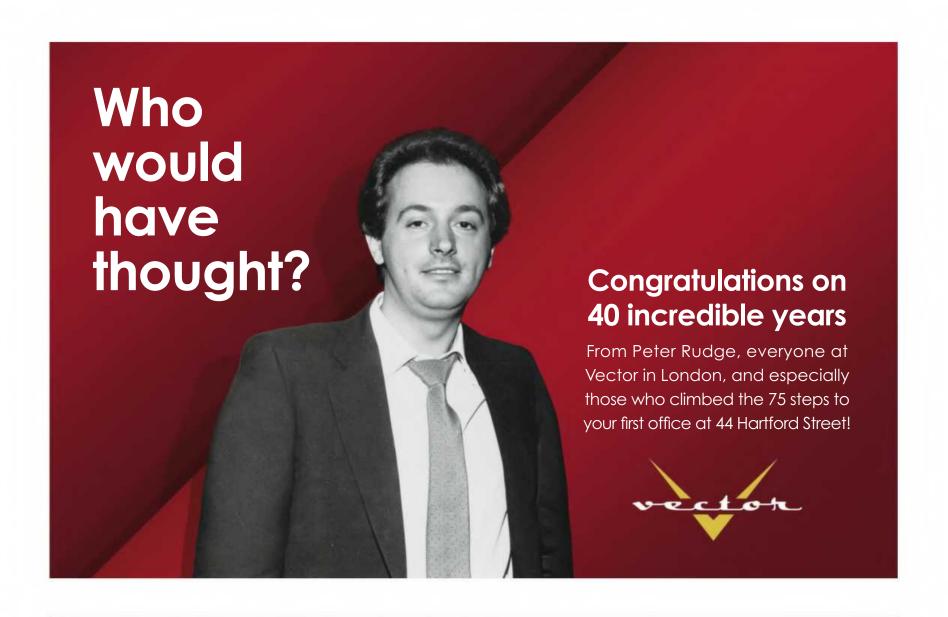
Dainty made up to 30 trips between the countries, at a time

when flying from London to Melbourne took as long as 48 hours, before moving there full time.

Among his early triumphs was The Rolling Stones' 1973 tour of Australia in stadium-size venues. Tours by Cat Stevens, The Kinks and Bee Gees, Diana Ross, The Hollies and Fleetwood Mac followed.



Dainty (left) began building relationships with artists in the 1970s and has presented four tours of Australia by Diamond.







It was Dainty who spotted an opportunity to have The Jackson 5 play in an arena of 5,000 in 1973, in a venue built to house an Olympic pool. (The Motown act performed on a stage Dainty had built over the pool.) ABBA's 1977 visit Down Under, presented by Dainty, offered an opportunity to a young tour manager, Michael Chugg.

Australia in the '70s was a world away from the business back in London. "When I started out [in the United Kingdom], I was surrounded by the concert promoters who were smoking cigars, the



Cyrus (left) played five shows in Australia promoted by Dainty on her 2014 Bangerz Tour.

old-fashioned tycoon," says Dainty, who has been an Australian citizen since 1987 but whose accent still betrays his British origins. At the London agency, "it was very formal in those days. Everyone was wearing ties and pin-striped suits, which is not me. Australia was a brand-new frontier and a great new virgin territory."

Harvey Lister, chairman/CEO of venue operator AEG Ogden, recalls a Dainty promotion in 1973 called "British Rock Month" that featured four acts. None of them could fill an arena on their own, but collectively they sold out Brisbane's Lang Park, which today is the 52,000-capacity Suncorp Stadium. The tour poster displayed the performers — Status Quo, Lindisfarne, Steeleye Span and Slade — against a backdrop of the British flag.

"It was both simple but clever marketing," notes Lister of Dainty's decision to create the four-band billing and use the Union Jack to grab attention. "Paul's excellent understanding of marketing stood out then and remains one of his great strengths today, along with his ability to read the market and set ticket prices accordingly. I remember in the '90s, when touring Neil Diamond, he decided that fans would pay no more than \$99 a ticket, and it was an enormous success."

Apart from keen competition, Dainty also

operates in a business climate in which the declining value of the Australian dollar (worth \$1.10 U.S. in August 2011 and 70 cents U.S. this month) has taken its toll on other companies in the concert business. Australia's Big Day Out, for example, was canceled in 2014 for the first time in its 20-year history. "I look at [the exchange rates] every day," says Dainty.

Dainty has responded to the business challenges at home by looking abroad. He has expanded his company's footprint with Dainty Group International, presenting tours by artists including Michael Buble in Asian markets. He also won't rule out artist management, or joining forces with others in the right situation.

He has played that last card before. From 1996 to 2009, Dainty teamed with Consolidated Press Entertainment, then run by billionaire media magnate Kerry Packer (who died in 2005). "If you think you're smart, wait until you work with those guys," he recalls of that venture. "It's another level." A performance by Bon Jovi in 2010 at the Sydney Football Stadium, credited to Dainty Consolidated Entertainment, drew more than 100,000 over three nights and ranks as Dainty's top-grossing career booking, according to Boxscore data.

In 2012 he teamed up with another powerful

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PAUL DAINTY



40 YEARS

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MICHAEL





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You have been THE true pioneer of major international concert touring in Australasia. Others have come along and copied and many have been left in your wake; all have respect and admiration for your professionalism and commitment to delivering a first class experience for the artists you tour, whom you always treat as your friends and partners.

Along the journey, you have also been the producer of some of the biggest musical theatre productions Australasia has seen, in addition to promoting a vast array of sports entertainment, comedy and special events.

It is little wonder that you have enjoyed such incredible success and have made so many lasting friendships over your stellar 40 year career. We all feel very lucky and privileged to be in your orbit.

Long may it continue!

Very best wishes - The Team at Dainty Group

DAINTY Arrow INTERNATIONAL



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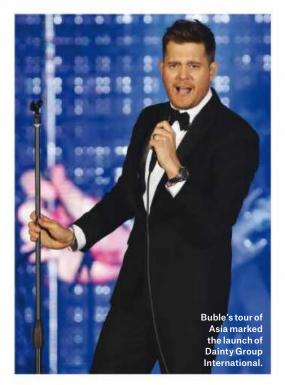
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WHEN ASIA BECKONS...

Dainty's new division, based in Singapore, guides moves in the regional concert market The executive has 30 years of experience in live

When Paul Dainty set about expanding his concert promotion footprint, he didn't have to look far afield. Dainty Group International launched as a Pan-Asian touring business in late 2014 and presented its first fully fledged tour in January 2015, featuring Michael Buble. The Canadian crooner's 10-date trek, promoting his most recent album *To Be Loved*, visited China, Thailand, Hong Kong, Malaysia, the Philippines, South Korea, Indonesia, Japan and Singapore, where Dainty's Asian venture is based.

More recently, Dainty Group International in October presented a concert in Manila by the British group Spandau Ballet, an act whose shows Dainty first promoted in the '70s. "We have been operating concert tours, sports entertainment events and theatrical productions across Asia for a number of years, but on a fairly sporadic basis,"

says Dainty. "But we think now is the right time for Dainty Group to pursue these opportunities."

Dainty appointed Kam Dheda as GM of Asia. The executive has 30 years of experience in live touring, record-company business, theatrical, TV and artist management, and was GM of touring during a previous stint with Dainty Group between 1994 and 2002.

Dainty Group International complements
Dainty's other interests, which include DVD
distribution company Via Vision, sports marketing
agency Twenty3 Sport & Entertainment, heritage
label Sandman Records, talent agency
Independent Management Company and
sponsorship/ticketing firm Bang Tango. Its
theater division has produced Mamma Mia!, Jersey
Boys and the upcoming Singing in the Rain. —L.B.

"Now is the right time to pursue these ventures." —DAINTY



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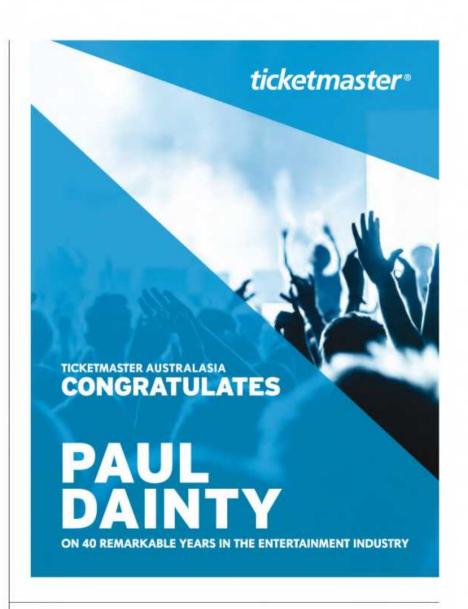
To Paul and Team at Dainty Group

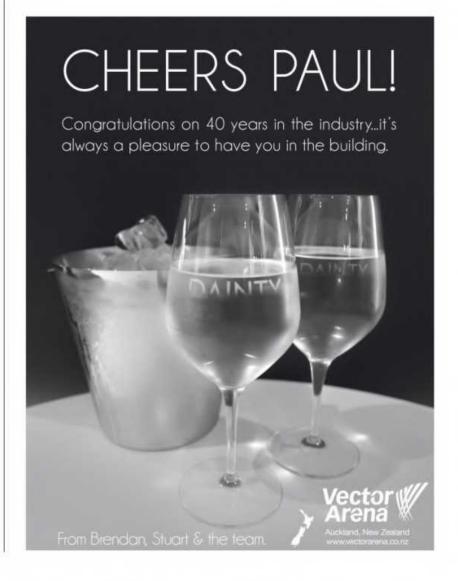


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partner, Richard Branson's Virgin Music, to present the first five shows of The Stones' 50th-anniversary tour. The concerts grossed \$43 million and the Dainty-Branson alliance won the bid to present the band in North America. But AEG Live stepped in when the deal "just got too challenging for us financially," says Dainty. "I was devastated at the time that we couldn't pull that off." (He and Branson caught up in September at the Global Citizen Concert in New York. "We're going to find something else to do," says Dainty.)

Meanwhile, Dainty Group has produced an "amazing run of shows" since early 2014, its founder says, citing tours featuring Eminem, Buble, Lionel Richie, Queen & Adam Lambert, Bon Jovi, Miley Cyrus, Katy Perry and others.

Perry's tour sold about 350,000 tickets and broke the house record at the Allphones Arena in Sydney with a six-show stretch in late 2014 selling 89,500 tickets (a record previously held by One Direction, which sold 81,542 tickets across seven dates in 2013).

Dainty also has diversified. In the weeks and months ahead, he will present an array of events, including a tour by Oprah Winfrey (co-promoted by Iconic Entertainment) as well as concerts by Lambert (this time on a solo bill without Queen) and Iron Maiden. And he just wrapped a tour in Asia with World Wrestling Entertainment, which he has represented in the region for 13 years.

"It's weird to go from wrestling to Neil Diamond," he says. "But a record label releases all sorts of music. And TV networks screen all sorts of shows.

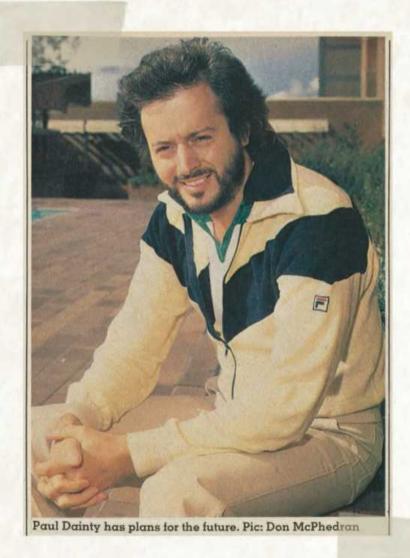
"In Australia you can't afford to be just a concert promoter," adds Dainty. "Anything that comes under the headline of 'live entertainment,' we should be looking at. There's no reason why promoters can't produce all sorts of live entertainment product. Actually, I don't like the term 'promoter.' I prefer 'entertainment entrepreneur.'"

Dainty's Top Boxscores

| Rank | Artists/Venue Date(s) | Gross International Currency/ Ticket Prices | Attendance Capacity | Promoter |
|------|---|--|--|--------------------------------------|
| 1 | BON JOVI, OCTOBER RAGE Sydney Football Stadium, Sydney, Australia Dec. 17-19, 2010 | \$15,502,107 (\$15,734,639 Australian) \$480.79/\$283.65/\$89.01/\$42.86 | 103,843 three sellouts | DAINTY CONSOLIDATED ENTERTAINMENT |
| 2 | KATY PERRY, BETTY WHO, TOVE LO Rod Laver Arena, Melbourne, Australia; Nov. 14-Dec. 10, 2014 | \$13,360,900 (\$15,319,126 Australian) \$217.96/\$34.80 | 100,923 eight sellouts | DAINTY GROUP |
| 3 | KATY PERRY, BETTY WHO, TOVE LO Allphones Arena, Sydney, Australia Nov. 21-Dec. 13, 2014 | \$12,177,000 (\$14,146,603 Australian) \$172.07/\$34.34 | 93,841 six sellouts | DAINTY GROUP |
| 4 | BON JOVI, KID ROCK Etihad Stadium, Melbourne, Australia Dec. 7-8, 2013 | \$12,170,951 (\$13,412,388 Australian) \$453.72/\$226.86/\$113.43/\$68.06 | 91,505 two sellouts | DAINTY GROUP |
| 5 | EMINEM, LIL WAYNE, HILLTOP HOODS Sydney Football Stadium, Sydney, Australia Dec. 2-4, 2011 | \$10,443,400 (\$10,212,337 Australian) \$306.69/\$153.39 | 78,320 93,918 two shows one sellout | DAINTY GROUP |
| 6 | BRITNEY SPEARS, DJ HAVANA BROWN Acer Arena, Sydney, Australia Nov. 16-20, 2009 | \$9,085,822 (\$9,728,069 Australian) \$186.70/\$93.30 | 66,247 69,640 four shows | DAINTY CONSOLIDATED ENTERTAINMENT |
| 7 | EMINEM, LIL WAYNE, HILLTOP HOODS Etihad Stadium, Melbourne, Australia Dec. 1, 2011 | \$8,478,790 (\$8,398,338 Australian) \$302.77/\$121.05 | 62,508 sellout | DAINTY GROUP |
| 8 | BON JOVI, THE SCARLETS Etihad Stadium, Melbourne, Australia Dec. 11, 2010 | \$8,139,185 (\$8,261,273 Australian) \$479.22/\$143.99/\$85.03/\$36.61 | 54,414 sellout | DAINTY CONSOLIDATED ENTERTAINMENT |
| 9 | BON JOVI, KID ROCK ANZ Stadium, Sydney, Australia Dec. 14, 2013 | \$8,079,581 (\$9,130,735 Australian) \$442.44/\$221.22/\$110.61/\$66.37 | 60,510 sellout | DAINTY GROUP |
| 10 | KATY PERRY, BETTY WHO, TOVE LO Brisbane Entertainment Centre, Brisbane, Australia Nov. 27-Dec. 15, 2014 | \$7,350,110 (\$8,617,587 Australian) \$170.50/\$34.03 | 60,159 five sellouts | DAINTY GROUP |
| 11 | EMINEM, KENDRICK LAMAR, J. COLE Etihad Stadium, Melbourne, Australia Feb. 19, 2014 | \$7,034,160 (\$7,603,224 Australian) \$276.62/\$92.52 | 51,335 sellout | DAINTY GROUP |
| 12 | EMINEM, KENDRICK LAMAR, J. COLE ANZ Stadium, Sydney, Australia Feb. 22, 2014 | \$6,937,910 (\$7,499,187 Australian) \$276.62/\$92.52 | 53,649 sellout | DAINTY GROUP |
| 13 | GEORGE MICHAEL, DJ DIMENSION Sydney Football Stadium, Sydney, Australia Feb. 26, 2010 | \$6,911,090 (\$7,795,572 Australian) \$353.73/\$88.57 | 42,342 42,390 | DAINTY CONSOLIDATED ENTERTAINMENT |
| 14 | EMINEM, J. COLE Western Springs Stadium, Auckland, New Zealand Feb. 15, 2014 | \$6,838,988 (\$7,894,244 New Zealand) \$276.62/\$90.96 | 52,444 sellout | DAINTY GROUP |
| 15 | BRITNEY SPEARS, DJ HAVANA BROWN Rod Laver Arena, Melbourne, Australia Nov. 11-27, 2009 | \$6,771,100 (\$7,292,908 Australian) \$161.30/\$78.07 | 50,979 61,368 four shows three sellouts | DAINTY CONSOLIDATED ENTERTAINMENT |

Paul,

It's been a long haul from Roy Orbison, The Hollies and International Entertainment Promoters — to Sir Paul McCartney, The Stones, ABBA and all that the Dainty Entertainment Group is doing in the 21st century.







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Best wishes
Norman Metz



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NUMBERS: THE BEATLES GET BACK

A reissue of the Fab Four's smash greatest-hits album 1 (first released in 2000) sends the title back onto the Billboard 200 at No. 6 with 40,000 equivalent-album units earned in the week ending Nov. 12 (according to Nielsen Music).

20

With 1's return to the top 10, the album collects its 20th nonconsecutive week in the region, which includes eight weeks at No. 1 in 2000 and 2001. 1 was reissued on Nov. 6 with music videos for each of its 27 songs.

12.6°

With 12.6 million copies sold, 1 is the fourth-largest-selling album of the Nielsen era (1991 to present) and the biggest-selling hits set.

1 continues to perform well
15 years after its release: It has sold 124,000 copies in 2015 so far.

27

The fittingly titled 1 contains all 27 of The Beatles' combined chart-topping singles on both the Billboard Hot 100 (20 between 1967 and 1970) and Official U.K. Singles Chart (17 between 1963 and 1969).

—KEITH CAULFIELD



TOMORROW'S HITS

'TRIP' JUST BEGINNING

Nothing But Thieves scales multiple rock radio charts with its debut U.S. single, "Trip Switch" (RCA). The song rises 24-22 on Alternative and 34-27 on Rock Airplay, up on the latter list by 31 percent to 2.8 million in audience, according to Nielsen Music. The band's self-titled debut LP arrives in February after hitting No. 7 on the Official U.K. Albums Chart (Nov. 7).



KINDER CLIMBS AT COUNTRY

Singer-songwriter Ryan Kinder
nears the Country Airplay chart
with the midtempo "Tonight"
(Warner Music Nashville/W.A.R.).
The Birmingham, Ala., native
originally signed with Bigger
Picture but lost his deal when
the label closed. Kinder is on a
nationwide radio tour in support of
"Tonight," the first song to become
a single from about 200 tracks cowritten with Luke Sheets.

CHART BEAT

Merchant's Sales Natalie Merchant debuts at No. 5 on Folk Albums and No. 9 on Top Rock Albums with Paradise Is There: The New Tigerlily Recordings. It's a 20th-anniversary update of her solo debut, Tigerlily, which reached No. 13 on the Billboard 200 in 1995 (a year after she departed 10,000 Maniacs), logged nearly two years on the chart and has sold 3.7 million copies, according to Nielsen Music. The new release offers reinterpretations of the original's songs, including "Carnival," "Wonder" and "Jealousy," which hit Nos. 10, 20 and 23, respectively, on the Billboard Hot 100 in 1995 and 1996.



"ONE CALL AWAY" STREAMS

839.000



"USED TO LOVE YOU" STREAMS 839.000

BEER CONVERSATION" AUDIENCE

5.1 MILLION





'Tis The Season! Pentatonix Could Rule Christmas (Again)

With few notable releases to compete with, the a cappella quintet's 2014 album is poised to become the top-selling holiday set for the second year

BY KEITH CAULFIELD



IT'S THE MOST WONDERFUL TIME OF THE year, as the Billboard 200 chart begins to welcome the annual onslaught of Christmas albums to the tally. Leading the charge is Pentatonix's 2014 release, That's Christmas to Me, which vaults 40-19 with 23,000 equivalent-album units earned in the week ending Nov. 12 (up 80 percent),

according to Nielsen Music. (The set was reissued Oct. 30 with five bonus tracks, which aids its rise.) It's one of 20 Christmas titles on the Nov. 28 tally — a number that will likely increase in the march toward the Dec. 25 holiday.

Trailing Pentatonix on the chart is **Chris Tomlin**'s recent release, *Adore: Christmas* Songs of Worship (104-50 with 10,000 units; up 72 percent), and Michael Bublé's former No. 1 Christmas, which earns the list's largest percentage gain (172-55 with 9,000 units; up 139 percent). The three titles lead the Top Holiday Albums chart (see page 86).

Bublé's set was released in 2011 and is

his second-biggest-selling album, with 3.75 million sold. (It is only 83,000 copies away from eclipsing his best-seller, 2005's It's Time — with 3.83 million.)

But back to Pentatonix: That's Christmas to Me finished 2014 as the year's top-selling holiday album (1.1 million sold), and with few new major holiday sets arriving to retail in 2015, Pentatonix could rule again this year. Among 2015's most significant new Christmas albums are **Kylie Minogue**'s *Christmas*, Train's Amazon-exclusive Christmas in Tahoe, India Arie and Joe Sample's Christmas With Friends and Kenny Rogers' Once Again It's

> Christmas. It is unlikely that any of those titles — barring a surprise surge in popularity — will trigger a blizzard of sales.

If That's Christmas to Me goes back to back as the year's topselling holiday release, it will be just the third to do so since

Nielsen's first full year of tracking sales (1992). Previously, Josh Groban's Noel (selling 3.7 million in 2007 and 915,000 in 2008) and Now That's What I Call Christmas (1.6 million in 2001; 741,000 in 2002) did the trick. **Kenny G**'s *Miracles: The Holiday Album* was the only other title to be the best-seller in two years, as it led the pack in 1994 (3 million) and 1996 (888,000).





GROWING 'NUMBERS'

British folk trio Daughter bows at No. 3 on the Billboard + Twitter Emerging Artists chart with "Numbers" (Glassnote). The official video for the track has clocked more than 135,000 global views on YouTube since its Nov. 10 premiere. "Numbers" previews the group's second album, Not to Disappear (Jan. 15).

-KEVIN RUTHERFORD, JIM ASKER and TREVOR ANDERSON



ARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

| Weekly Unit Sales | | | | | |
|---------------------|-----------|--------------------|-------------------|--|--|
| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS | | |
| This Week* | 4,076,000 | 1,595,000 | 15,354,000 | | |
| Last Week | 4,006,000 | 1,801,000 | 15,490,000 | | |
| Change | 1.7% | -11.4% | -0.9% | | |
| This Week Last Year | 4,943,000 | 2,001,000 | 18,286,000 | | |
| Change | -17.5% | -20.3% | -16.0% | | |

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

| it Sales | | |
|---------------|---|---|
| 2014 | 2015 | CHANGE |
| 204,133,000 | 191,080,000 | -6.4% |
| 953,654,000 | 845,902,000 | -11.3% |
| 2,279,000 | 2,832,000 | 24.3% |
| 1,160,066,000 | 1,039,814,000 | -10.4% |
| 299,498,400 | 275,670,200 | -8.0% |
| | 2014 204,133,000 953,654,000 2,279,000 1,160,066,000 | 2014 2015 204,133,000 191,080,000 953,654,000 845,902,000 2,279,000 2,832,000 1,160,066,000 1,039,814,000 |

*Includes track-equivalent album sales (TEA) with 10 track downloads equivalent to

| Albu | ım Sales | |
|------|---------------|--|
| 2014 | 204.1 Million | |
| 2015 | 191.1 Million | |

| Sales by Album Format | | | | | |
|-----------------------|-------------|------------|--------|--|--|
| | 2014 | 2015 | CHANGE | | |
| CD | 107,057,000 | 94,506,000 | -11.7% | | |
| Digital | 89,623,000 | 87,006,000 | -2.9% | | |
| Vinyl | 7,042,000 | 9,102,000 | 29.3% | | |
| Other | 412,000 | 466,000 | 13.1% | | |

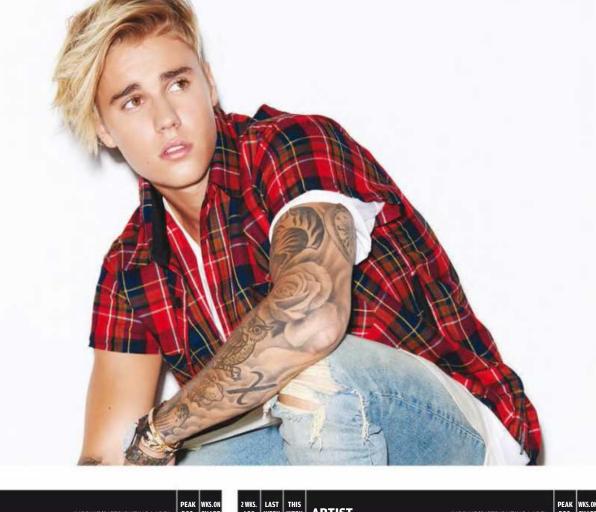
| Sales by Album Category | | | | | |
|-------------------------|-------------|-------------|--------|--|--|
| | 2014 | 2015 | CHANGE | | |
| Current | 101,802,000 | 90,686,000 | -10.9% | | |
| Catalog | 102,332,000 | 100,343,000 | -1.9% | | |
| Deep Catalog | 84,440,000 | 83,528,000 | -1.1% | | |

| Current Album Sa | les |
|------------------|---------------|
| 2014 | 101.8 Million |
| 2015 | 90.7 Million |

| 2014 | 102.3 Million |
|------|---------------|
| 2015 | 100.3 Million |



November 28



NO. 1 Justin Bieber

Bieber bounds to No. 1 on the Artist 100 for the first time since the chart's launch on July 19, 2014 (see story, page 80).

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS.ON CHART |
|---------------|--------------|--------------|------------------|---------------------------------|--------------|-----------------|
| 4 | 3 | 0 | #1 JUSTIN BIEBER | SCHOOLBOY/RAYMOND BRAUN/DEF JAM | 1 | 71 |
| 1 | 1 | 2 | ADELE | XL/COLUMBIA | 1 | 41 |
| 5 | 4 | 3 | DRAKE | YOUNG MONEY/CASH MONEY/REPUBLIC | 1 | 72 |
| - | 2 | 4 | CHRIS STAPLETON | MERCURY NASHVILLE/UMGN | 2 | 3 |
| 6 | 5 | 5 | THE WEEKND | XO/REPUBLIC | 1 | 57 |
| 9 | 11 | 6 | ONE DIRECTION | SYCO/COLUMBIA | 2 | 72 |
| 7 | 6 | 7 | TAYLOR SWIFT | BIG MACHINE/BMLG | 1 | 68 |
| 19 | 19 | 8 | ELLIE GOULDING | CHERRYTREE/INTERSCOPE/IGA | 7 | 56 |
| 8 | 9 | 9 | FETTY WAP | RGF/300/AG | 3 | 40 |
| 81 | 8 | 10 | ERIC CHURCH | EMI NASHVILLE/UMGN | 8 | 71 |
| 10 | 10 | 11 | FUTURE | A-1/FREEBANDZ/EPIC | 1 | 17 |
| 12 | 13 | 12 | SHAWN MENDES | ISLAND | 2 | 40 |
| 11 | 15 | 13 | SELENA GOMEZ | INTERSCOPE/IGA | 2 | 59 |
| 20 | 16 | 14 | MEGHAN TRAINOR | EPIC | 1 | 70 |
| 37 | 36 | 15 | SAM SMITH | CAPITOL | 1 | 72 |
| 17 | 14 | 16 | SAM HUNT | MCA NASHVILLE/UMGN | 5 | 70 |
| 13 | 17 | 17 | ED SHEERAN | ATLANTIC/AG | 1 | 72 |
| RE-E | NTRY | 18 | TIM MCGRAW | MCGRAW/BIG MACHINE/BMLG | 10 | 56 |
| | | | | | | 1 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPR | NINT/DISTRIBUTING LABEL | PEAK POS. | WKS.ON CHART |
|---------------|--------------|--------------|------------------------|--------------------------|--------------|-----------------|
| 3 | 7 | 19 | CARRIE UNDERWOOD | 19/ARISTA NASHVILLE/SMN | 3 | 59 |
| 18 | 18 | 20 | LUKE BRYAN | CAPITOL NASHVILLE/UMGN | 1 | 72 |
| 16 | 12 | 21 | ARIANA GRANDE | REPUBLIC | 1 | 70 |
| 22 | 21 | 22 | THOMAS RHETT | VALORY/BMLG | 7 | 41 |
| 21 | 24 | 23 | ELLE KING | RCA | 15 | 16 |
| 23 | 27 | 24 | PENTATONIX | RCA | 2 | 16 |
| RE-E | NTRY | 25 | THE BEATLES | APPLE/CAPITOL/UME | 25 | 7 |
| 14 | 20 | 26 | DEMI LOVATO SAF | EHOUSE/ISLAND/HOLLYWOOD | 3 | 43 |
| 15 | 23 | 27 | BLAKE SHELTON WA | RNER BROS. NASHVILLE/WMN | 1 | 72 |
| 29 | 25 | 28 | ALESSIA CARA | EP/DEF JAM | 25 | 12 |
| 67 | 75 | 29 | OLD DOMINION | RCA NASHVILLE/SMN | 29 | 9 |
| | | | | | | |
| Ŀ | 35 | 30 | JUSTIN TIMBERLAKE | RCA | 20 | 44 |
| 24 | 28 | 31 | MAROON 5 | 222/INTERSCOPE/IGA | 1 | 72 |
| 43 | 38 | 32 | BRYSON TILLER | TRAPSOUL/RCA | 32 | 7 |
| 30 | 30 | 33 | CHRIS BROWN | RCA | 1 | 72 |
| 25 | 26 | 34 | FALL OUT BOY | DCD2/ISLAND | 2 | 62 |
| | NTRY | 35 | SARA BAREILLES | EPIC | 35 | 2 |

J. COLE

DREAMVILLE/ROC NATION/COLUMBIA

A Heart for the CHARTS

The Billboard's Music Popularity Charts . .



Best Sellers in

The information given in this cleart is based on actual sales to o nation's retail record outlets during the week ending on the date sales, and all methods used in this continuing study the direct and continuing surveying and control of the School

| This Work | l and Week | Weeks on Charl |
|--|---------------|----------------------|
| 1. TEDDY BEAR (ASCAF) LOVING YOU (BMI) Elvis Presley-Vic 20-7000 | . 1 | 5 |
| 2. LOVE LETTERS IN THE SAND (ASCAP) | | |
| BERNARDINE (ASCAP) Pat Buone-Dot 13370 | . 2 | 11 |
| 3. BYE BYE LOVE (BM1)— Everly Brothers. 1 Wooder If I Core as Mach (BM1)—Culence 12 | | 9 |
| 4. SO RARE (ASCAP)—Jimmy Dorsey Sophisticated Siring (ASCAP)—Francische *** | . 3 | 15 |
| 5. SEARCHIN' (BMI) YOUNG BLOOD (BMI) Coasters—Aton 6187 | . 5 | 30 |
| 6. IT'S YOU I LOVE (BMI) VALLEY OF TEARS (BMI) Fats Domino-Imperial 5442 | | 8 |

Billboard

Del Whithurie

4-2012

COMPARISON

Billboard 1000

CashBoxTOP100

1955-2012

12. IT'S NOT FOR ME TO SAY (ASCAP)—Johnny Mathix..., Warm and Tender (ASCAP)—Cel 409

13. JENNY, JENNY (BMI)
MISS ANN (BMI)
Little Richard-Specialty 606....

14. TEENAGER'S ROMANCE (ASCAP) I'M WALKIN' (BMI) Ricky Nelson-Verve 10047.....

U. I'M GONNA SIT BIGHT DOWN

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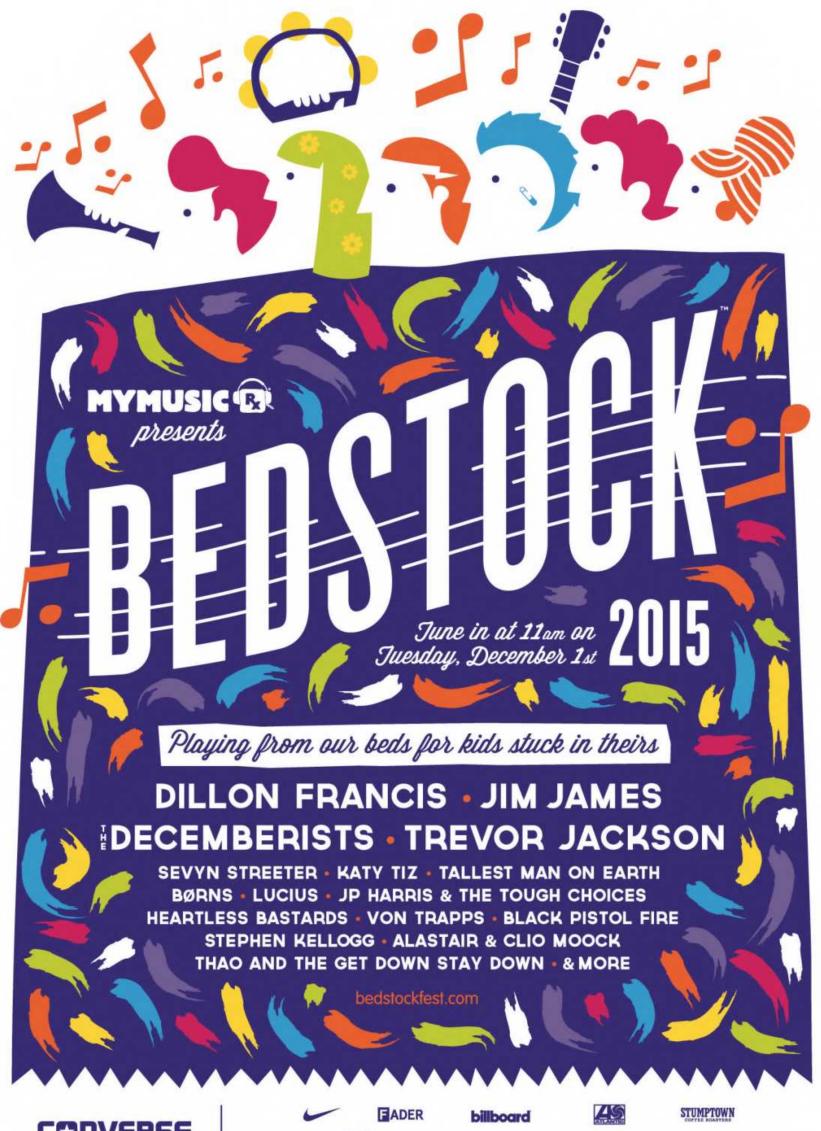
Bieber No. 1; McGraw Returns

Justin Bieber crowns the Billboard Artist 100 for the first time (in his $71\mathrm{st}$ week on the list), climbing by 20 percent in overall activity. Social reaction marks his greatest points contributor (42 percent of his sum) as he rises by 78 percent in the metric and leads the Social 50 chart for a record-extending 122nd week. Digital song sales (25 percent), streaming (20 percent) and radio airplay (13 percent) account for his next-greatest Artist 100 shares. Bieber should challenge for a second week atop the Artist 100 (dated Dec. 5) following the Nov. 13 release of his album Purpose. One Direction, up 11-6 with a 69 percent overall surge, also will battle for the top of the Dec. 5 Artist 100; its Made in the A.M. was likewise released on Nov. 13 (see story, page 88).

Tim McGraw (above) re-enters the Artist 100 at No. 18 largely thanks to his new album, Damn Country Music, which enters Top Album Sales at No. 4 and Top Country Albums at No. 3 with 39,000 copies sold, according to Nielsen Music. The set is his 19th top 10 on the latter, dating to his 1994 debut with Not a Moment Too Soon. McGraw reached a No. 10 high on the Artist 100 (Oct. 4, 2014) when prior studio LP *Sundown Heaven* Town opened at No. 1 on Top Country Albums. It was his 15th leader on the chart. -Gary Trust

| WKS. LAST THIS IGO WEEK WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | | WKS.0 CHAR |
|---------------------------------|--------------------------|------------------------------------|----|---------------|
| - 94 37 | LITTLE MIX | SYCO/COLUMBIA | 37 | 8 |
| 26 34 38 | TWENTY ONE PILOTS | FUELED BY RAMEN/AG | 2 | 30 |
| 27 31 39 | X AMBASSADORS | KIDINAKORNER/INTERSCOPE/IGA | 21 | 20 |
| 79 73 40 | SIA | MONKEY PUZZLE/RCA | 5 | 72 |
| ı | | | | |
| 69 46 41 | COLE SWINDELL | WARNER BROS. NASHVILLE/WMN | 41 | 61 |
| 39 37 42 | FLORIDA GEORGIA LINI | E REPUBLIC NASHVILLE/BMLG | 1 | 72 |
| 2 22 43 | 5 SECONDS OF SUMME | R HI OR HEY/CAPITOL | 1 | 48 |
| 48 41 44 | EMINEM WEB | /SHADY/AFTERMATH/INTERSCOPE/IGA | 11 | 72 |
| 54 40 45 | ZAC BROWN BAND JOHN VARV | ATOS/SOUTHERN GROUND/BMLG/REPUBLIC | 1 | 58 |
| 38 81 46 | CHRIS TOMLIN | SIXSTEPS/SPARROW/CAPITOL CMG | 38 | 6 |
| RE-ENTRY 47 | COLDPLAY | PARLOPHONE/ATLANTIC/AG | 23 | 36 |
| RE-ENTRY 48 | BOB DYLAN | COLUMBIA | 18 | 3 |
| 51 51 49 | TRAVI\$ SCOTT | GRAND HUSTLE/EPIC | 6 | 10 |
| - 52 50 | ELVIS PRESLEY | RCA/LEGACY | 31 | 10 |
| 46 49 51 | RACHEL PLATTEN | COLUMBIA | 12 | 29 |
| 41 45 52 | KATY PERRY | CAPITOL | 6 | 72 |
| 50 53 53 | RAE SREMMURD | EARDRUMA/INTERSCOPE/IGA | 7 | 63 |
| - 50 54 | LITTLE BIG TOWN | CAPITOL NASHVILLE/UMGN | 17 | 40 |
| 40 42 55 | SILENTO | BOLO/CAPITOL | 10 | 28 |
| 62 61 56 | JASON ALDEAN | BROKEN BOW/BBMG | 1 | 72 |
| 55 59 57 | BRUNO MARS | ATLANTIC/AG | 10 | 72 |
| 63 60 58 | JOHN LEGEND | G.O.O.D./COLUMBIA | 15 | 58 |
| 45 56 59 | WIZ KHALIFA | TAYLOR GANG/ATLANTIC/AG | 2 | 72 |
| 42 44 60 | R. CITY | KEMOSABE/RCA | 18 | 15 |
| 44 55 61 | BEYONCE | PARKWOOD/COLUMBIA | 6 | 72 |
| 32 54 62 | KIDZ BOP KIDS | RAZOR & TIE | 9 | 24 |
| 75 68 63 | POST MALONE | REPUBLIC | 63 | 5 |
| ı | | | | |
| | | | 1 | 1 |
| 64 63 64 | CHRIS YOUNG | RCA NASHVILLE/SMN | 63 | 18 |
| | | | 2 | 56 |

| | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS.ON CHART | |
|-------|--------------|----------------------------|--|--------------|-----------------|---------------------|
| 59 57 | 66 | ILOVEMEMPHIS | PALM TREE/RUSH HOUR | 50 | 12 | |
| 60 64 | 67 | JASON DERULO | BELUGA HEIGHTS/WARNER BROS. | 4 | 70 | |
| 53 62 | 68 | ОМІ | LOUDER THAN LIFE/ULTRA/COLUMBIA | 5 | 28 | |
| 35 47 | 69 | MACKLEMORE & RYA | N LEWIS MACKLEMORE | 25 | 11 | |
| 73 48 | 70 | IMAGINE DRAGONS | KIDINAKORNER/INTERSCOPE/IGA | 2 | 72 | |
| 57 69 | 71 | WALK THE MOON | RCA | 8 | 45 | |
| 49 32 | 72 | MICHAEL JACKSON | MJJ/EPIC | 25 | 51 | |
| 36 58 | 73 | NICKI MINAJ | YOUNG MONEY/CASH MONEY/REPUBLIC | 2 | 72 | |
| 70 79 | 74 | HOZIER | RUBYWORKS/COLUMBIA | 5 | 63 | |
| 68 76 | 75 | JEREMIH | MICK SCHULTZ/DEF JAM | 30 | 68 | |
| 61 70 | 76 | RIHANNA | WESTBURY ROAD/ROC NATION | 11 | 68 | |
| 71 71 | 77 | CAM | ARISTA NASHVILLE/SMN | 57 | 12 | |
| - 39 | 78 | CHRIS JANSON | WARNER BROS. NASHVILLE/WMN | 39 | 15 | |
| 58 74 | 79 | KENDRICK LAMAR | TOP DAWG/AFTERMATH/INTERSCOPE/IGA | 1 | 48 | |
| 77 78 | 80 | DJ SNAKE | DJ SNAKE/INTERSCOPE/IGA | 38 | 35 | |
| 76 88 | 81 | HALSEY | ASTRALWERKS | 4 | 11 | |
| 65 85 | 82 | METALLICA | BLACKENED/WARNER BROS. | 55 | 27 | |
| 80 87 | 83 | CHARLIE PUTH | ARTIST PARTNERS GROUP/ATLANTIC/AG | 30 | 33 | |
| NEW | 84 | JORDAN SMITH | REPUBLIC | 84 | 1 | |
| 72 89 | 85 | KEITH URBAN | HIT RED/CAPITOL NASHVILLE/UMGN | 55 | 40 | |
| NEW | 86 | JOSH ABBOTT BAND | PRETTY DAMN TOUGH/THIRTY TIGERS | 86 | 1 | |
| 86 65 | 87 | KENNY CHESNEY | BLUE CHAIR/COLUMBIA NASHVILLE/SMN | 2 | 72 | |
| 85 80 | 88 | MILEY CYRUS | RCA | 25 | 49 | |
| NEW | 89 | TY DOLLA \$IGN | ATLANTIC/AG | 89 | 1 | |
| | | | | | | |
| NEW | 90 | JOEY+RORY VANGUARD/SUGAR H | HILL/FARMHOUSE/GAITHER/CONCORD/CAPITOL CMG | 90 | 1 | |
| 74 86 | 91 | MAJOR LAZER | MAD DECENT | 43 | 24 | |
| 89 97 | 92 | ANDY GRAMMER | S-CURVE | 18 | 35 | |
| 82 90 | 93 | RICH HOMIE QUAN | RICH HOMIEZ/THINK IT'S A GAME | 53 | 44 | |
| | 94 | DAN + SHAY | WARNER BROS. NASHVILLE/WMN | 92 | 3 | |
| 56 84 | 95 | NICK JONAS | SAFEHOUSE/ISLAND | 11 | 60 | |
| NEW | 96 | GRIMES | 4AD | 96 | 1 | |
| 88 98 | 97 | JANA KRAMER | ELEKTRA NASHVILLE/WMN | 22 | 5 | COCIAL DATA |
| - 92 | 98 | KELSEA BALLERINI | BLACK RIVER | 52 | 10 | |
| 33 67 | 99 | THE GAME BLOOD MOR | NEY/LA FAMILIA/FIFTH ADMENDMENT/EONE | 5 | 6 | AIRPLAY/STREAMING & |
| . 29 | 100 | DEF LEPPARD | BLUDGEON RIFFOLA/MAILBOAT | 29 | 2 | AIRPLAY, |
| | | | | | | |



CONVERSE





ill board 200

November 28

| AST THIS ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. OI CHART |
|--|--------------|------------------|
| 1 1 2 CHRIS STAPLETON Traveller | 1 | 9 |
| 3 2 ERIC CHURCH Mr. Misunderstood | 2 | 2 |
| OT BUT 3 ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA Delirium | 3 | 1 |
| 5 4 THE WEEKND Beauty Behind The Madness | 1 | 11 |
| TIM MCGRAW TIM MCGRAW Damn Country Music | 5 | 1 |
| THE BEATLES 1 | 1 | 198 |
| APPLE/CAPITOL/UME VARIOUS ARTISTS NOW 56 | 4 | 2 |
| UNIVERSAL/SONY MUSIC/UME FETTY WAD Fetty Wap | 1 | 7 |
| RGF/300/AG CAPPIE INDEPWOOD Storyteller | <u> </u> | |
| 2 19/ARISTA NASHVILLE/SMN CADA PARELLES What's Incide, Congs From Waitross | 2 | 3 |
| SAM SMITH A Large by Heave | 10 | 1 |
| CAPITOL | 2 | 74 |
| DRAKE & FUTURE What A Time To Be Alive A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPUBLIC | 1 | 8 |
| W 13 LITTLE MIX SYCO/COLUMBIA Get Weird | 13 | 1 |
| 14 TAYLOR SWIFT A 1989 | 1 | 55 |
| 2 15 SAM HUNT MONTEVAILO | 3 | 55 |
| W 16 OLD DOMINION Meat And Candy | 16 | 1 |
| 6 17 THOMAS RHETT Tangled Up | 6 | 7 |
| 5 18 SELENA GOMEZ Revival | 1 | 5 |
| PENTATONIX That's Christmas To Me | 2 | 15 |
| MEGHAN TRAINOR Title | 1 | 44 |
| BRYSON TILLER TRAPSOUL | 11 | 7 |
| LUKE BRYAN Kill The Lights | 1 | 14 |
| CAPITOL NASHVILLE/UMGN A 23 BLAKE SHELTON WARNER BROS. NASHVILLE/WMN Reloaded: 20 #1 Hits | 5 | 3 |
| ADELE 10 21 | - | |
| XL/COLUMBIA | 1 | 247 |
| ATLANTIC/AG SECONDS OF SUMMED Sounds Good Feels Good | 1 | 73 |
| HI OR HEY/CAPITOL | 1 | 3 |
| FUELED BY RAMEN/AG | 1 | 26 |
| SHAWN MENDES Handwritten | 1 | 31 |
| Pentatonix Pentatonix | 1 | 4 |
| 26 30 FUTURE DS2 | 1 | 17 |
| 31 JUSTIN TIMBERLAKE The 20/20 Experience (2 Of 2) | 1 | 52 |
| 28 32 KIDZ BOP KIDS Kidz Bop 30 RAZOR & TIE | 12 | 4 |
| BOB DYLAN The Bootleg Series, Vol. 12: 1965 - 1966, The Best Of The Cutting Edge COLUMBIA/LEGACY | 33 | 1 |
| DRAKE If You're Reading This It's Too Late YOUNG MONEY/CASH MONEY/REPUBLIC | 1 | 40 |
| 25 35 ELLE KING Love Stuff | 26 | 29 |
| GRIMES Art Angels | 36 | 1 |
| DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD Confident | 2 | 4 |
| 38 ORIGINAL BROADWAY CAST Hamilton: An American Musical | 12 | 7 |
| 39 JOSH ABBOTT BAND PRETTY DAMN TOUGH/THIRTY TIGERS | 39 | 1 |
| LITTLE BIG TOWN Pain Killer | 7 | 56 |
| HALSEY Badlands | 2 | 11 |
| ASTRALWERKS 2014 Forest Hills Drive | - | |
| DREAMVILLE/ROC NATION/COLUMBIA | 1 | 49 |
| WARNER BROS. NASHVILLE/WMN | 43 | 1 |
| ELVIS PRESLEY WITH THE ROYAL PHILHARMONIC ORCHESTRA If I Can Dream RCA/LEGACY | 21 | 2 |
| WARNER BROS. 7 | 45 | 1 |
| 46 TRAVI\$ SCOTT Rodeo | 3 | 10 |
| | 18 | 2 |
| 8 47 CHRIS JANSON Buy Me A Boat | _ | |
| | 48 | 1 |
| WARNER BROS. NASHVILLE/WMN BILLY GIBBONS AND THE BFG'S Perfectamundo | 48 | 1 |

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION Title | PEAK POS. | WKS. ON CHART |
|--------------|--------------|---|--------------|------------------|
| 42 | 51 | FALL OUT BOY American Beauty / American Psycho | 1 | 43 |
| 8 | 52 | VARIOUS ARTISTS We Love Disney | 8 | 2 |
| 57 | 53 | HOZIER HOZIER HOZIER | 2 | 58 |
| 50 | 54 | ALESSIA CARA Four Pink Walls (EP) | 31 | 12 |
| 172 | 55 | PS MICHAEL BUBLE Christmas | 1 | 40 |
| 49 | 56 | MAJOR LAZER Peace Is The Mission | 12 | 24 |
| NEW | 57 | DEITRICK HADDON RELEVE/MANHADDON/EONE Masterpiece | 57 | 1 |
| 10 | 58 | DEF LEPPARD BLUDGEON RIFFOLA/MAILBOAT Def Leppard | 10 | 2 |
| NEW | 59 | ANGIE STONE Dream | 59 | 1 |
| 47 | 60 | THE GAME The Documentary 2 FIFTH ADMENDMENT/BLOOD MONEY/EONE | 2 | 5 |
| 62 | 61 | RAE SREMMURD SremmLife | 5 | 45 |
| 61 | 62 | ZAC BROWN BAND JEKYLL + HYDE JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC | 1 | 29 |
| 79 | 63 | NATHANIEL RATELIFF & THE NIGHT SWEATS Nathaniel Rateliff & The Night Sweats | 17 | 12 |
| 69 | 64 | STAX/CONCORD FIVE FINGER DEATH PUNCH Got Your Six | 2 | 10 |
| 55 | 65 | PROSPECT PARK X AMBASSADORS VHS | 7 | 20 |
| 71 | 66 | ADELE A 19 | 4 | 191 |
| 54 | 67 | ERIC CHURCH The Outsiders | 1 | 92 |
| _ | | MAROON 5 A | 1 | _ |
| 67 | 68 | ANDREA BOCELLI Cinema | _ | 63 |
| 44 | | SUGAR/VERVE/VG LALAH HATHAWAY Live | 10 | 3 |
| 33 | 70 | FLORIDA GEORGIA LINE Anything Goes | 33 | 2 |
| 68 | 71 | REPUBLIC NASHVILLE/BMLG TWENTY ONE PILOTS Vessel | 1 | 57 |
| 74 | 72 | FUELED BY RAMEN/AG DRAKE Nothing Was The Same | 48 | 65 |
| 73 | 73 | YOUNG MONEY/CASH MONEY/REPUBLIC | 1 | 109 |
| 76 | 74 | BIG SEAN G.O.D./DEF JAM JANET Dark Sky Paradise Unbreakable | 1 | 38 |
| 36 | 75 | RHYTHM NATION/BMG | 1 | 6 |
| 78 | 76 | YOUNG MONEY/CASH MONEY/REPUBLIC | 1 | 141 |
| 125 | 77 | CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG LOVE Ran Red | 8 | 25 |
| 140 | 78 | MONKEY PUZZLE/RCA 1000 Forms Of Fear | 1 | 68 |
| 65 | 79 | GEORGE STRAIT MCA NASHVILLE/UMGN Cold Beer Conversation | 4 | 7 |
| 56 | 80 | DON HENLEY PAST MASTERS HOLDINGS/CAPITOL Cass County | 3 | 7 |
| 98 | 81 | VARIOUS ARTISTS PLG/WORD-CURB/CAPITOL CMG WOW Hits 2016 | 55 | 7 |
| 77 | 82 | NICKI MINAJ The Pinkprint | 2 | 48 |
| 198 | 83 | SOUNDTRACK BLUESKY/20TH CENTURY FOX/EPIC The Peanuts Movie | 83 | 3 |
| 13 | 84 | THE NEIGHBOURHOOD [R]EVOLVE/COLUMBIA Wiped Out! | 13 | 2 |
| NEW | 85 | BOB DYLAN The Bootleg Series, Vol. 12: 1965 - 1966, The Cutting Edge, Deluxe Edition COLUMBIA/LEGACY | 85 | 1 |
| 80 | 86 | KENDRICK LAMAR To Pimp A Butterfly TOP DAWG/AFTERMATH/INTERSCOPE/IGA | 1 | 35 |
| 83 | 87 | MEEK MILL Dreams Worth More Than Money MAYBACH/ATLANTIC/AG | 1 | 20 |
| 95 | 88 | CARRIE UNDERWOOD Greatest Hits: Decade #1 | 4 | 49 |
| 89 | 89 | FLEETWOOD MAC A Greatest Hits WARNER BROS. | 14 | 111 |
| 84 | 90 | SHINEDOWN ATLANTIC/AG Threat To Survival | 6 | 8 |
| 148 | 91 | JAMES BAY Chaos And The Calm | 15 | 34 |
| 81 | 92 | MACHINE GUN KELLY EST19XX/BAD BOY/INTERSCOPE/IGA General Admission | 4 | 4 |
| NEW | 93 | HUNTER HAYES 21 Project | 93 | 1 |
| 93 | 94 | MELANIE MARTINEZ Cry Baby ATLANTIC/AG | 6 | 13 |
| 82 | 95 | R. CITY What Dreams Are Made Of KEMOSABE/RCA | 25 | 5 |
| NEW | 96 | NATALIE MERCHANT Paradise Is There: The New Tigerlily Recordings BIG CITY SISTERS/NONESUCH/WARNER BROS. | 96 | 1 |
| 97 | 97 | EMINEM The Eminem Show | 1 | 241 |
| 52 | 98 | IMAGINE DRAGONS Smoke + Mirrors | 1 | 39 |
| RE | 99 | LEON BRIDGES LISASAWYER63/COLUMBIA | 6 | 20 |
| 110 | 100 | JOSH GROBAN Stages REPRISE/WARNER BROS. | 2 | 29 |



Goulding Grabs **Her Best Week Yet**

Ellie Goulding's Delirium debuts at No. 3 on the Billboard 200 (earning 61,000 units, with 42,000 in pure album sales), giving the singer-songwriter her highest-charting album yet. It surpasses the No. 9 debut and peak of her last studio release, Halcyon, in 2012. Goulding also charted with debut set Lights (No. 21 in 2012) and an iTunes Session EP (No. 190 in 2013).

Goulding's new album is the highest debut ever for Cherrytree Records (Delirium arrived on Cherrytree through Interscope). It's also the highest-charting set for Cherrytree since 2010. when Lady Gaga's The Fame spent three weeks in the top three (peaking at No. 2 on Jan. 16, 2010). Delirium was led

by the single "On My Mind." It's Goulding's six top 40-charting track on the Billboard Hot 100 and climbs 18-15 on the Nov. 28 list. The new album also contains her contribution to the Fifty Shades of Grey soundtrack, "Love Me Like You Do," which climbed to No. 3 earlier in 2015. Fellow Fifty Shades of Grey soundtrack artist

The Weeknd rises one rung on the Billboard 200 to No. 4 with former No. 1 Beauty Behind the Madness (46,000 units).

-Keith Caulfield





| The week's most popular albums across all genres, ranked by album sales, audio on-demand streaming activity or 2015, Prometheus Global Media, LLC and Wielsen SoundScan, Inc. All rights reserved. |
|--|
| MUSIC |

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION Title | PEAK POS. | WKS.ON CHART |
|--------------|--------------|---|--------------|-----------------|
| NEW | 101 | YANDEL Dangerous | 101 | 1 |
| RE | 102 | AC/DC OCUMBIA/LEGACY Back In Black | 4 | 242 |
| 103 | 103 | THE CHAINSMOKERS Bouquet (EP) | 103 | 2 |
| 31 | 104 | SAM HUNT Between The Pines: Acoustic Mixtape | 31 | 3 |
| 100 | 105 | KENDRICK LAMAR agood kid, m.A.A.d city | 2 | 159 |
| 96 | 106 | LANA DEL REY POLYDOR/INTERSCOPE/IGA Honeymoon | 2 | 8 |
| 106 | 107 | A\$AP ROCKY AT.LONG.LAST.A\$AP | 1 | 25 |
| 117 | 108 | LAUREN DAIGLE How Can It Be | 30 | 27 |
| 72 | 109 | DJ KHALED WE THE BEST/RED ASSOCIATED LABELS I Changed A Lot | 12 | 3 |
| 87 | 110 | MAC MILLER WARNER BROS. GO:OD AM | 4 | 8 |
| 86 | 111 | VARIOUS ARTISTS NOW 55 | 3 | 14 |
| 88 | 112 | ALANIS MORISSETTE Jagged Little Pill | 1 | 121 |
| 102 | 113 | JASON ALDEAN A Old Boots, New Dirt | 1 | 58 |
| 48 | 114 | ROD STEWART Another Country | 20 | 3 |
| 59 | 115 | THE GAME The Documentary 2.5 | 6 | 4 |
| 108 | 116 | G-EAZY G-EAZY G-EAZY G-EAZY/QNG/RBG/RGA | 3 | 70 |
| 45 | 117 | MICHAEL JACKSON Thriller | 1 | 247 |
| 112 | 118 | LUKE BRYAN A Crash My Party | 1 | 118 |
| - | 119 | CAPITOL NASHVILLE/LIMGN THE WEEKND Trilogy | 4 | 89 |
| 116 | | XO/REPUBLIC SPECTRE SOUNDTRACK Spectre | - | _ |
| NEW | 120 | DECCA/UNIVERSAL MUSIC CLASSICS SOUNDTRACK Descendants | 120 | 1 |
| 113 | 121 | TOBYMAC This Is Not A Test | 1 | 15 |
| 168 | 122 | FOREFRONT/CAPITOL CMG LANA DEL REY Born To Die | 4 | 14 |
| 115 | 123 | POLYDOR/INTERSCOPE/IGA ZAC BROWN BAND Greatest Hits So Far | 2 | 198 |
| RE | 124 | ROAR/SOUTHERN GROUND/ATLANTIC/AG | 20 | 51 |
| 119 | 125 | QUEEN A Greatest Hits I II & III: The Platinum Collection | 48 | 16 |
| 120 | 126 | DISTURBED Immortalized REPRISE/WARNER BROS. | 1 | 12 |
| 118 | 127 | IMAGINE DRAGONS A Night Visions | 2 | 167 |
| NEW | 128 | DEVIL YOU KNOW NUCLEAR BLAST They Bleed Red | 128 | 1 |
| RE | 129 | VARIOUS ARTISTS COLUMBIA/LEGACY 21 Totally 80s Hits | 60 | 4 |
| 109 | 130 | OMI LOUDER THAN LIFE/ULTRA/COLUMBIA | 51 | 4 |
| 132 | 131 | TOVE LO Queen Of The Clouds | 14 | 59 |
| 91 | 132 | KELSEA BALLERINI The First Time | 31 | 26 |
| 128 | 133 | BRING ME THE HORIZON That's The Spirit | 2 | 9 |
| 105 | 134 | SOUNDTRACK Fifty Shades Of Grey | 2 | 40 |
| 142 | 135 | FLO RIDA POE BOY/ATLANTIC/AG My House (EP) | 14 | 32 |
| 165 | 136 | MUMFORD & SONS Wilder Mind | 1 | 28 |
| 114 | 137 | CAM Welcome To Cam Country (EP) | 88 | 18 |
| 51 | 138 | RYAN ADAMS PAX.AM/BLUE NOTE 1989 | 7 | 8 |
| 60 | 139 | VARIOUS ARTISTS 80s Fundamentals | 60 | 2 |
| 129 | 140 | JOURNEY Journey's Greatest Hits | 10 | 382 |
| 122 | 141 | BRANTLEY GILBERT Just As I Am | 2 | 78 |
| 121 | 142 | ARIANA GRANDE My Everything | 1 | 64 |
| 135 | 143 | BOB MARLEY AND THE WAILERS Legend: The Best Of TUFF GONG/ISLAND/UME | 5 | 391 |
| 124 | 144 | BRETT ELDREDGE Illinois | 3 | 9 |
| 90 | 145 | VARIOUS ARTISTS NOW That's What I Call Disney Princess UNIVERSAL/SONY MUSIC/WALT DISNEY | 90 | 2 |
| RE | 146 | JOSH GROBAN NOEl 143/REPRISE/WARNER BROS. | 1 | 61 |
| 134 | 147 | FLORIDA GEORGIA LINE A REPUBLIC NASHVILLE/BMLG Here's To The Good Times | 4 | 154 |
| 138 | 148 | EMINEM A SHADY/AFTERMATH/INTERSCOPE/IGA Curtain Call: The Hits | 1 | 267 |
| 127 | 149 | SKRILLEX & DIPLO Skrillex And Diplo Present Jack U | 26 | 38 |
| RE | 150 | MAD DECENT/OWSLA/AG CASTING CROWNS Thrive | 6 | 70 |
| | 150 | BEACH STREET/REUNION/PLG | | |

| LAST | THIS | ARTIST CERTIFICATION Title | PEAK | WKS. ON |
|------------|------|--|------|---------|
| WEEK RE | WEEK | IMPRINT/DISTRIBUTING LABEL JOEY + RORY VANGUARD/SUGAR HILL/WELK His And Hers | POS. | CHART 2 |
| 130 | 152 | JANA KRAMER Thirty One | 10 | 5 |
| RE | 153 | ELVIS PRESLEY A It's Christmas Time | 41 | 46 |
| 160 | 154 | RCA SPECIAL PRODUCTS/SONY COMMERCIAL MUSIC GROUP MICHAEL JACKSON Bad MJ/EPIC/LEGACY | 1 | 139 |
| 63 | 155 | MUSE Drones | 1 | 12 |
| 101 | 156 | HELIUM-3/WARNER BROS. MIRANDA LAMBERT Platinum RCA NASHVILLE/SMN | 1 | 69 |
| 149 | 157 | ED SHEERAN + ELEKTRA/AG + | 5 | 170 |
| 151 | 158 | METALLICA Master Of Puppets BLACKENED/WARNER BROS. | 29 | 109 |
| 145 | 159 | WALK THE MOON TALKING IS HARD | 14 | 50 |
| 139 | 160 | TREY SONGZ SONGBOOK/ATLANTIC/AG Trigga | 1 | 66 |
| 147 | 161 | EMINEM A The Marshall Mathers LP 2 WEB/SHADV/AFTERMATH/INTERSCOPE/IGA | 1 | 106 |
| 136 | 162 | DAYA Daya (EP) | 136 | 5 |
| 137 | 163 | DISCLOSURE Caracal | 9 | 7 |
| RE | 164 | VINCE GUARALDI TRIO A Charlie Brown Christmas (Soundtrack) | 23 | 44 |
| 143 | 165 | LIL DICKY Professional Rapper | 7 | 12 |
| 175 | 166 | ONE DIRECTION FOUR | 1 | 52 |
| 146 | 167 | BRUNO MARS A Doo-Wops & Hooligans | 3 | 252 |
| 144 | 168 | BEYONCE A Beyonce | 1 | 101 |
| 159 | 169 | BREAKING BENJAMIN Dark Before Dawn | 1 | 21 |
| 152 | 170 | SOUNDTRACK Furious 7 | 1 | 35 |
| RE | 171 | CELINE DION A These Are Special Times | 2 | 48 |
| NEW | 172 | MERCYME MercyMe, It's Christmas! | 172 | 1 |
| 94 | 173 | DIERKS BENTLEY CAPITOL NASHVILLE/UMGN Riser | 6 | 75 |
| 169 | 174 | SOUNDTRACK A Frozen | 1 | 103 |
| 164 | 175 | METALLICAAnd Justice For All | 6 | 107 |
| RE | 176 | KIDS CHOIR 51 Songs Kids Really Love To Sing | 81 | 30 |
| 170 | 177 | 2PAC O Greatest Hits AMARU/DEATH ROW/INTERSCOPE/UME | 3 | 120 |
| 188 | 178 | DEJ LOAF #AndSeeThatsTheThing (EP) | 47 | 5 |
| RE | 179 | ODESZA IN RETURN FOREIGN FAMILY COLLECTIVE/COUNTER | 42 | 11 |
| RE | 180 | BON JOVI Slippery When Wet | 1 | 110 |
| 157 | 181 | JESS GLYNNE I Cry When I Laugh | 25 | 9 |
| 186 | 182 | J. COLE Born Sinner | 1 | 43 |
| 30 | 183 | PUSCIFER Money \$hot | 30 | 2 |
| RE | 184 | GUNS N' ROSES PAppetite For Destruction GEFFEN/UME | 1 | 161 |
| 183 | 185 | FALL OUT BOY DECAYDANCE/ISLAND Save Rock And Roll | 1 | 134 |
| 141 | 186 | AMY WINEHOUSE A Back To Black | 2 | 137 |
| 191 | 187 | THE ROLLING STONES 4 Hot Rocks 1964-1971 | 4 | 261 |
| 75 | 188 | KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN The Big Revival | 2 | 58 |
| RE | 189 | J. COLE Cole World: The Sideline Story | 1 | 52 |
| 123 | 190 | COLE SWINDELL Cole Swindell WARNER BROS. NASHVILLE/WMN | 3 | 89 |
| RE | 191 | ANDY GRAMMER Magazines Or Novels | 19 | 38 |
| 158 | 192 | TAYLOR SWIFT A Red | 1 | 135 |
| RE | 193 | ARCTIC MONKEYS AM | 6 | 113 |
| 190 | 194 | TRAVIS TRITT The Very Best Of Travis Tritt WARNER BROS. NASHVILLE/RHINO | 124 | 38 |
| RE | 195 | ALABAMA Southern Drawl | 14 | 6 |
| RE | 196 | TIM MCGRAW Number One Hits | 27 | 111 |
| RE | 197 | MARIAH CAREY A Merry Christmas | 3 | 52 |
| 195 | 198 | WEB/SHADY/AFTERMATH/INTERSCOPE/IGA Recovery | 1 | 212 |
| 194 | 199 | SOUNDTRACK Pitch Perfect 2 | 1 | 27 |
| RE | 200 | CHILDISH GAMBINO Because The Internet | 7 | 97 |



The U.K. pop girl group scores its third top 20 album in as many years as Get Weird arrives at No. 13 with 28,000 album-equivalent units earned in the week ending Nov. 12 (according to Nielsen Music). The set follows two earlier top 10 releases: 2014's Salute (No. 6) and 2013's DNA (No. 4). The new album's first single, "Black Magic," debuted and peaked at No. 3 on the Billboard + Twitter Top Tracks chart and became its second hit on the Billboard Hot 100 (reaching No. 67).





Seal returns with





SOUNDTRACK Spectre

The companion album to the new James Bond film of the same name debuts (5,000 units).
The set features **Sam Smith**, who vaults 43-11 with his *In the*





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Julie Talbott Andy Tavel Greg Thompson

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Ron Wilcox Emily Wittmann

Jon Zellner Josh Zieman The new album features songs written for the stage musical Waitress, which will open on Broadway on April 24, 2016. (Bareilles wrote the show's music and lyrics.) Waitress is based on the 2007 movie of the same name that starred Keri Russell

Waitress' opening-week sales largely were driven by downloads, with 18,000 of its 27,000 coming from the digital space. In turn, the set arrives at No. 5 on Digital Albums. (Downloads comprise 48 percent of Bareilles' total album sales.)

The album's first single, "She Used to Be Mine," rises 31-30 on the Adult Top 40 chart. Bareilles previously visited the tally seven times, logging a trio of top 10 hits with debut smash "Love Song" (No. 1 for nine weeks), "King of Anything" (No. 4) and "Brave" (No. 3).

—Keith Caulfield



Album Sales

November 28 2015 Illboard

| TO | PΑ | LBUM SALES ™ | |
|----------------------|--------------|--|------------------|
| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL | WKS. ON CHART |
| 1 | 1 | #1 CHRIS STAPLETON Traveller | 10 |
| 3 | 2 | ERIC CHURCH EMI NASHVILLE/UMGN Mr. Misunderstood | 2 |
| HOT SHOT DEBUT | 3 | ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA Delirium | 1 |
| NEW | 4 | TIM MCGRAW Damn Country Music | 1 |
| RE | 5 | THE BEATLES APPLE/CAPITOL/UME | 183 |
| 4 | 6 | VARIOUS ARTISTS NOW 56 UNIVERSAL/SONY MUSIC/UME | 2 |
| 2 | 7 | CARRIE UNDERWOOD Storyteller 19/ARISTA NASHVILLE/SMN | 3 |
| NEW | 8 | SARA BAREILLES What's Inside: Songs From Waitress | 1 |
| NEW | 9 | LITTLE MIX SYCO/COLUMBIA Get Weird | 1 |
| NEW | 10 | OLD DOMINION Meat And Candy | 1 |
| 26 | • | PENTATONIX A That's Christmas To Me | 14 |
| 12 | 12 | THE WEEKND Beauty Behind The Madness xo/REPUBLIC | 11 |
| 69 | 13 | SAM SMITH A In The Lonely Hour | 74 |
| 13 | 14 | TAYLOR SWIFT BIG MACHINE/BMLG 1989 | 55 |
| 14 | 15 | KIDZ BOP KIDS RAZOR & TIE Kidz Bop 30 | 4 |
| NEW | 16 | BOB DYLAN The Bootleg Series, Vol. 12: 1965 - 1966, The Best Of The Cutting Edge COLUMBIA/LEGACY | 1 |
| 19 | 17 | LUKE BRYAN CAPITOL NASHVILLE/LIMGN Kill The Lights | 14 |
| 21 | 18 | SAM HUNT Montevallo | 55 |
| 11 | 19 | BLAKE SHELTON Reloaded: 20 #1 Hits WARNER BROS. NASHVILLE/WMN | 3 |
| 15 | 20 | PENTATONIX Pentatonix | 4 |
| NEW | 21 | JOSH ABBOTT BAND PRETTY DAMN TOUGH/THIRTY TIGERS | 1 |
| 6 | 22 | 5 SECONDS OF SUMMER Sounds Good Feels Good | 3 |
| 23 | 23 | THOMAS RHETT Tangled Up | 7 |
| 22 | 24 | ADELE A | 210 |
| 9 | 25 | ELVIS PRESLEY WITH THE ROYAL PHILHARMONIC ORCH. If I Can Dream RCA/LEGACY | 2 |
| NEW | 26 | GRIMES Art Angels | 1 |
| NEW | 27 | COLE SWINDELL Down Home Sessions II (EP) WARNER BROS. NASHVILLE/WMN | 1 |
| NEW | 28 | SEAL 7 WARNER BROS. | 1 |
| 50 | 29 | ORIGINAL BROADWAY CAST Hamilton: An American Musical Hamilton UPTOWN/ATLANTIC/AG | 7 |
| NEW | 30 | BILLY GIBBONS AND THE BFG'S Perfectamendo | 1 |
| 57 | 31 | CHRIS TOMLIN Adore: Christmas Songs Of Worship SIXSTEPS/SPARROW/CAPITOL CMG | 3 |
| NEW | 32 | SAWYER FREDERICKS Sawyer Fredericks (EP) | 1 |
| 5 | 33 | DEF LEPPARD BLUDGEON RIFFOLA/MAILBOAT Def Leppard | 2 |
| 38 | 34 | BRYSON TILLER TRAPSOUL/RCA TRAPSOUL/RCA | 7 |
| NEW | 35 | DEITRICK HADDON RELEVE/MANHADDON/EONE Masterpiece | 1 |
| 44 | 36 | LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN Pain Killer | 37 |
| NEW | 37 | ANGIE STONE Dream CONJUNCTION/TOP NOTCH/SHANACHIE | 1 |
| 28 | 38 | FETTY WAP RGF/300/AG Fetty Wap | 7 |
| 42 | 39 | TWENTY ONE PILOTS FUELED BY RAMEN/AG Blurryface | 26 |
| 10 | 40 | CHRIS JANSON WARNER BROS. NASHVILLE/WMN Buy Me A Boat | 2 |
| 7 | 41 | VARIOUS ARTISTS We Love Disney VERVE/VG | 2 |
| 43 | 42 | MEGHAN TRAINOR ● Title | 44 |
| 24 | 43 | ANDREA BOCELLI Cinema | 3 |
| 17 | 44 | LALAH HATHAWAY HATHAWAY/EONE Live | 2 |
| 53 | 45 | VARIOUS ARTISTS PLG/WORD-CURB/CAPITOL CMG WOW Hits 2016 | 7 |
| 31 | 46 | DON HENLEY PAST MASTERS HOLDINGS/CAPITOL Cass County | 7 |
| RE | 47 | MICHAEL BUBLE 143/REPRISE/WARNER BROS. Christmas | 39 |
| 32 | 48 | SELENA GOMEZ INTERSCOPE/IGA Revival | 5 |
| 77 | 49 | CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG Love Ran Red | 23 |
| 39 | 50 | GEORGE STRAIT Cold Beer Conversation MCA NASHVILLE/UMGN | 7 |
| _ | | | _ |

| HEATSEEKERS ALBUMS™ | | | | |
|---------------------|--------------|---|------------------|--|
| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL | WKS. ON CHART | |
| NEW | 0 | #1 MAREN MORRIS COLUMBIA NASHVILLE/SMN Maren Morris (EP) | 1 | |
| NEW | 2 | GOLDLINK And After That, We Didn't Talk SOULECTION/RCA | 1 | |
| 9 | 3 | SHAKILA 11: 11 City Of Love | 5 | |
| NEW | 4 | GHOST TOWN Evolution | 1 | |
| NEW | 5 | LETTUCE Crush | 1 | |
| 17 | 6 | GG CECILE MCLORIN SALVANT For One To Love | 3 | |
| 13 | 7 | SHAKILA Treasure Within (EP) | 5 | |
| NEW | 8 | REDNECK SOULJERS Firewater | 1 | |
| 14 | 9 | ALINA BARAZ & GALIMATIAS Urban Flora (EP) | 25 | |
| NEW | 10 | OBB Bright Side | 1 | |
| 2 | 11 | BEACH SLANG The Things We Do To Find People Like Us | 2 | |
| NEW | 12 | STARS GO DIM FERVENT/WORD-CURB/WMN Stars Go Dim | 1 | |
| NEW | 13 | THE JAPANESE HOUSE Clean (EP) | 1 | |
| NEW | 14 | MESTIS Polysemy | 1 | |
| NEW | 15 | MC LARS HORRIS/CRAPPY/OGLIO The Zombie Dinosaur LP | 1 | |
| 8 | 16 | THE BRAXTONS Braxton Family Christmas | 2 | |
| NEW | 17 | DORJE Catalyst (EP) | 1 | |
| NEW | 18 | RHONDA VINCENT Christmas Time | 1 | |
| NEW | 19 | FLOATING POINTS Elaenia | 1 | |
| NEW | 20 | SCOTT BRADLEE'S POSTMODERN JUKEBOX Top Hat On Fleek scott Bradlee | 1 | |
| 22 | 21 | THE CHAINSMOKERS Bouquet (EP) | 3 | |
| RE | 22 | THE COLLINGSWORTH FAMILY That Day Is Coming STOWTOWN/PLG | 3 | |
| • | 23 | CARNAGE Papi Gordo | 2 | |
| NEW | 24 | PELL Limbo PELL YEAH/FEDERAL PRISM | 1 | |
| 6 | 25 | SAXON Battering Ram | 2 | |

| TO | PΗ | IOLIDAY ALBUMS™ | |
|----------------------|--------------|--|------------------|
| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL | WKS. ON CHART |
| 1 | 1 | #1 GG PENTATONIX That's Christmas To Me | 16 |
| 2 | 2 | CHRIS TOMLIN Adore: Christmas Songs Of Worship SIXSTEPS/SPARROW/CAPITOL CMG | 3 |
| 8 | 3 | MICHAEL BUBLE Christmas 143/REPRISE/WARNER BROS. | 53 |
| 31 | 4 | JOSH GROBAN A Noel 143/REPRISE/WARNER BROS. | 105 |
| 5 | 6 | ELVIS PRESLEY A It's Christmas Time | 135 |
| 6 | 6 | MERCYME MercyMe, It's Christmas! | 5 |
| 15 | 7 | VINCE GUARALDI TRIO 📤 A Charlie Brown Christmas (Soundtrack) | 228 |
| 10 | 8 | CELINE DION A These Are Special Times | 201 |
| HOT SHOT DEBUT | 9 | VARIOUS ARTISTS NOW That's What I Call Country Christmas UNIVERSAL/SONY MUSIC/UME | 1 |
| RE | 10 | MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE Live | 2 |
| 11 | 1 | FRANK SINATRA Christmas Songs By Sinatra COLUMBIA/SONY COMMERCIAL MUSIC GROUP | 42 |
| 9 | 12 | ELVIS PRESLEY Merry Christmas Love, Elvis | 30 |
| 17 | 13 | CASTING CROWNS Peace On Earth BEACH STREET/REUNION/PLG | 67 |
| 18 | 14 | FRANCESCA BATTISTELLI Christmas | 20 |
| 13 | 15 | BING CROSBY 20th Century Masters: The Christmas Collection MCA/CHRONICLES/UME | 35 |
| 14 | 16 | JOHNNY MATHIS Gold: A 50th Anniversary Christmas Celebration COLUMBIA/LEGACY | 33 |
| 20 | 17 | PENTATONIX PTXmas (EP) | 27 |
| 16 | 18 | THE COUNTDOWN KIDS Santa Claus Music Puzzle | 9 |
| 19 | 19 | BURL IVES Rudolph The Red-Nosed Reindeer MCA SPECIAL PRODUCTS/UME | 154 |
| 46 | 20 | MARIAH CAREY A Merry Christmas | 217 |
| RE | 21 | ANDREA BOCELLI A My Christmas SUGAR/DECCA/VERVE/VG | 61 |
| NEW | 22 | ELVIS PRESLEY Elvis: Ultimate Christmas | 1 |
| 22 | 23 | CHICAGO Christmas: What's It Gonna Be, Santa? | 33 |
| 21 | 24 | TRANS-SIBERIAN ORCHESTRA Dreams Of Fireflies (On A Christmas Night) (EP) REPUBLIC | 38 |
| 29 | 25 | VARIOUS ARTISTS Do You Hear What I Hear?: Women Of Christmas SONY COMMERCIAL MUSIC GROUP | 41 |

MAREN MORRIS



Maren Morris Debuts At No. 1

Country singer Maren Morris takes her maiden voyage on a Billboard chart as her self-titled EP enters at No. 1 on Heatseekers Albums. The set, which also bows at No. 27 on Top Country Albums, launches with 2,000 copies sold in the week ending Nov. 12, according to Nielsen Music. The 25-year-old singer-

The 25-year-old singer songwriter recently was signed to Columbia Nashville, and she has written tunes for **Tim**

McGraw ("Last Turn Home" on Sundown Heaven Town) and Kelly Clarkson ("Second Wind" on Piece by Piece). Morris hasn't yet had

Morris hasn't yet had much traction on country airwaves, though her single "My Church" earned a smattering of airplay on 10 monitored country stations in the week ending Nov. 15. Morris will open for

Lady Antebellum's Charles Kelley starting Nov. 28 through the end of January 2016. Elsewhere on Heatseekers

Albums, vocalist Cecile McLorin Salvant

continues to benefit from exposure on National Public Radio as For One to Love rises 17-6 with 2,000 sold (up 44 percent). She was profiled on NPR's Fresh Air show on Nov. 4. In turn, the album (which arrived in September) notches its third straight weekly sales gain and its best sales frame yet. Love also reaches No. 1 on Traditional Jazz Albums for the first time as it steps 4-1 (after debuting at No. 2). She previously visited the list with Cecile (No. 17 in 2014) and Womanchild (No. 3 in 2013).

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PROMOTION

bilboard MONTEN INMUSIC 2015

On December 4, *Billboard* will publish its annual Women in Music special issue. The issue will showcase the top 50 women across all sectors of the music industry who are creating excitement and made a difference over the past 12 months.

This year's extraordinary talent honorees will also be featured, including Lady Gaga, *Billboard's* 2015 Woman of the Year, Chart Topper Selena Gomez, Rulebreaker Demi Lovato, Trailblazer Lana del Rey and Powerhouse Brittany Howard (plus many more).

Take this opportunity to congratulate the most powerful and talented women in music and wish them continued success.

ON-SALE DATE: 12/4
COVER DATE: 12/12
ISSUE CLOSE: 11/24
MATERIALS DUE: 11/25

BONUS DISTRIBUTION:

Billboard's Women in Music Lunch, 12/11

The Hollywood Reporter's Women in Entertainment Breakfast, 12/9

LADY GAGA

BILLBOARD'S WOMAN OF THE YEAR

SELENA GOMEZ

CHARTTOPPER

DEMI LOVATORULEBREAKER

LANA DEL REY

BRITTANY HOWARD

POWERHOUSE

FIFTH HARMONY

GROUP OF THE YEAR

PLUS MANY MORE

Bieber posts six additional debuts on the chart (Nos. 7, 9, 10, 12, 13 and 14), likely fueled by the singer issuing a music video for each Purpose track on Nov. 14. All told, Bieber claims 12 entries on the tally, the most concurrently charting titles since the list debuted in May 2014. Purpose generated huge social traction for the artist. whose Twitter mentions soared to 2.8 million for the week ending Nov. 15, according to Next Big Sound, a surge of 65 percent.

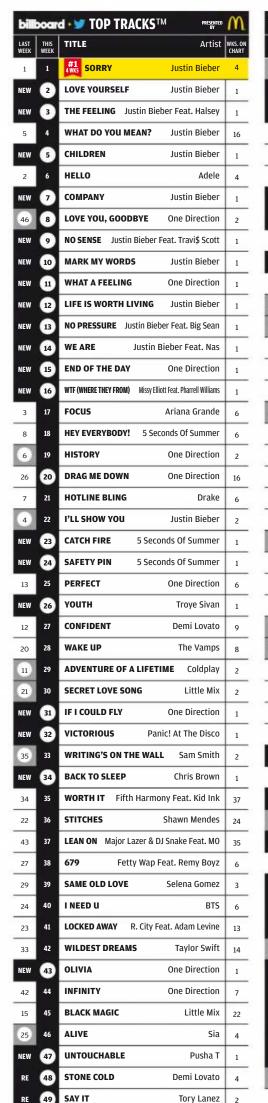
Meanwhile, One Direction (below) spins off multiple entries thanks to its Made in the A.M. album release, which also arrived Nov. 13. The set powers the act to nine charting songs, led by "Love You, Goodbye," which flies 46-8 in its first full tracking week Four new cuts - "What a Feeling," "End of the Day," "If I Could Fly" and "Olivia" earn respective debuts at Nos. 11, 15, 31 and 43. The British-Irish vocal group's Twitter fortunes rocketed with the album's arrival, spurring 3.1 million Twitter mentions for the week, a gain of 160 percent

-Trevor Anderson



Socia

November 28 2015 **billboard**



FATHER

Demi Lovato

| bilk | oar | EMERGING ARTISTS TM PRESENTED BY | HOLLEGE |
|--------------|--------------|---|------------------|
| LAST WEEK | THIS WEEK | TITLE Artist | WKS. ON CHART |
| 4 | 0 | THIS IS AMERICA Justin Tranchita | 2 |
| NEW | 2 | BOYS LIKE YOU Who Is Fancy Feat. Ariana Grande & Meghan Trainor | 1 |
| NEW | 3 | NUMBERS Daughter | 1 |
| 2 | 4 | AIN'T NOBODY (LOVES ME BETTER) Felix Jaehn Feat. Jasmine Thompson | 29 |
| 1 | 5 | CAKE BY THE OCEAN DNCE | 5 |
| 21 | 6 | WORKING FOR IT ZHU x Skrillex x THEY | 4 |
| NEW | 7 | SAVE A PRAYER Eagles Of Death Metal | 1 |
| RE | 8 | DANCE ON ME GoldLink | 6 |
| 6 | 9 | LA GOZADERA Gente de Zona Feat. Marc Anthony | 17 |
| NEW | 10 | ITCH Nothing But Thieves | 1 |
| 20 | 11 | KAMIKAZE MO | 5 |
| 7 | 12 | DON'T WORRY Madcon Feat. Ray Dalton | 17 |
| 11 | 13 | 7 YEARS Lukas Graham | 3 |
| 10 | 14 | BILLS LunchMoney Lewis | 10 |
| 35 | 15 | DANCING ON GLASS St. Lucia | 3 |
| 9 | 16 | ADORE Jasmine Thompson | 22 |
| 5 | 17 | SIRI Yogi Feat. Elliphant & Pusha T | 4 |
| 18 | 18 | ALL MY FRIENDS Snakehips Feat. Tinashe & Chance The Rapper | 4 |
| 12 | 19 | ELECTRIC LOVE BORNS | 16 |
| 14 | 20 | DRAMA Roy Wood\$ Feat. Drake | 18 |
| 17 | 21 | RIGHT NOW Uncle Murda & Future | 10 |
| 41 | 22 | WHIP IT! LunchMoney Lewis Feat. Chloe Angelides | 10 |
| 46 | 23 | MINE Phoebe Ryan | 16 |
| 42 | 24 | STAY A LITTLE LONGER Brothers Osborne | 6 |
| 24 | 25 | 2 HEADS Coleman Hell | 13 |
| 50 | 26 | THE TROUBLE WITH US Marcus Marr & Chet Faker | 3 |
| 3 | 27 | FIX Chris Lane | 3 |
| 22 | 28 | WALK Kwabs | 61 |
| 13 | 29 | BE THE ONE Dua Lipa | 3 |
| 32 | 30 | WISH YOU WERE MINE Philip George | 40 |
| 36 | 31 | SOMETHING ABOUT YOU Hayden James | 23 |
| 40 | 32 | OPEN SEASON Josef Salvat | 15 |
| NEW | 33 | SPUTNIK Public Service Broadcasting | 1 |
| 31 | 34 | CHURCH BJ The Chicago Kid Feat. Chance The Rapper & Buddy | 11 |
| RE | 35 | QUESO Pell | 2 |
| 8 | 36 | TOOTHBRUSH DNCE | 3 |
| NEW | 37 | NO MORE Pierce Fulton | 1 |
| 25 | 38 | HYPNOTIC Zella Day | 20 |
| NEW | 39 | OPEN YOUR EYES School Of Seven Bells | 1 |
| NEW | 40 | DEATH IS A GIRL Mini Mansions | 1 |
| NEW | 41 | EGO Bibi Bourelly | 1 |
| 38 | 42 | LOVE FOR THAT MURA MASA Feat. Shura | 2 |
| NEW | 43 | GOODBYE Who Is Fancy | 1 |
| RE | 44 | CHANGE FOR LOVE Little Sea | 2 |
| RE | 45 | THEM CHANGES Thundercat | 15 |
| RE | 46 | STANDARD Empress Of | 2 |
| NEW | 47 | IT'S ALL IN VAIN Wet | 1 |
| 49 | 48 | DOING THE RIGHT THING Daughter | 6 |
| 39 | 49 | MY LOVE Majid Jordan Feat. Drake | 19 |
| RE | 50 | SURRENDER Cash Cash | 18 |



Tweet Beef Yields Chart Boost

Rapper Young Thug (above) and producer Metro Boomin both debut on the Social 50 after engaging in a Twitter spat. Metro Boomin — who

has worked with **Future**, **Migos** and other acts—starts at No. 47 after posting a series of tweets about the trend of releasing multiple mixtapes in rap, writing, "I wish that everyone would put out more quality music over the quantity. It's a marathon, not a sprint."

Young Thug (No. 37) took

Young Thug (No. 37) took offense, tweeting, "Hey @MetroBoomin who u referring to ????" on Nov. 10, assuming the tweets were directed at him.

Both artists received a bump in Twitter engagement. Young Thug added 123,000 reactions (up 968 percent) and 31,000 followers (up 276 percent) in the week ending Nov. 15 (according to Next Big Sound). Meanwhile, Metro Boomin collected 32,000 new followers (a 552 percent increase) and garnered 119,000 reactions to his tweets (a 567 percent increase).

Metro Boomin later clarified: "You gotta be crazy if you think I subtweeted Thug. That's corny." After resolving their Twitter tiff, the two released a song together on Nov. 14 titled "Hercules." Metro Boomin tweeted that the beef wasn't a publicity stunt to promote the track but a "real misunderstanding with real emotions." —Emily White

songs on Twitter in the U.S., ranked by the volume of shares, BILL BOARD TWITTER EMERGING ARTISTS. The week's most shared songs on Twitter in the U.S. by up-and-coming artists (defined as artists with fewer than 50,000 Twitter followers who have also not a

GRAMMY COTER GUIDE



The GRAMMY® is the biggest night in music. In this exclusive stand alone issue, Billboard (in partnership with The Recording Academy®) will provide a comprehensive overview of this year's nominations. The GRAMMY® Voter Guide will showcase the nominees and give an in-depth look at their nominations and their musical contributions.

Take this opportunity to congratulate the biggest names in music and highlight your artist's success over the past year.

DISTRIBUTION:

The Voter Guide will be sent to all Billboard subscribers, as well as 13,000 Voting members of The Recording Academy.

COVER DATE: 1/2/16 AD CLOSE: 12/10

MATERIALS DUE: 12/11

ON-SALE: 12/26

Editorial content subject to change.



| 26 | 23 | HEY EVERYBODY! HI OR HEY/CAPITOL | 5 Seconds Of Summer | 5 |
|--------------|--------------|--|----------------------------------|------------------|
| 27 | 24 | CAKE BY THE OCEA | AN DNCE | 6 |
| 25 | 25 | HOLD ME UP | Conrad Sewell | 7 |
| | | | | |
| AD | uli | ГСОПТЕМР | ORARY™ | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 4 | | #1 GG HELLO | Adele | 4 |
| 1 | 2 | FIGHT SONG | Rachel Platten | 31 |
| 2 | 3 | SHUT UP AND DAN | CE WALK THE MOON | 35 |
| 3 | 4 | PHOTOGRAPH ATLANTIC | Ed Sheeran | 25 |
| 5 | 5 | WILDEST DREAMS BIG MACHINE/REPUBLIC | Taylor Swift | 11 |
| 8 | 6 | LIKE I'M GONNA LOSE YOU Epic | Meghan Trainor Feat. John Legend | 17 |
| 6 | 7 | SUGAR 222/INTERSCOPE | Maroon 5 | 41 |
| 7 | 8 | HONEY, I'M GOOD. | Andy Grammer | 32 |
| 9 | 9 | STYLE BIG MACHINE/REPUBLIC | Taylor Swift | 40 |
| 10 | 10 | THINKING OUT LO | UD Ed Sheeran | 46 |
| 11 | 11 | CHEERLEADER LOUDER THAN LIFE/ULTRA/CO | OMI | 19 |
| 13 | 12 | RENEGADES KIDINAKORNER/INTERSCOPE | X Ambassadors | 12 |
| 12 | 13 | LOCKED AWAY R. KEMOSABE/RCA | City Feat. Adam Levine | 10 |
| 15 | 14 | SEE YOU AGAIN WIZ | Khalifa Feat. Charlie Puth | 25 |
| 14 | 15 | CAN'T FEEL MY FA | CE The Weeknd | 18 |
| 16 | 16 | EX'S & OH'S | Elle King | 9 |
| 19 | 17 | WHAT DO YOU MEA | | 3 |
| 18 | 18 | STITCHES ISLAND/REPUBLIC | Shawn Mendes | 4 |
| 24 | 19 | STAND BY YOU COLUMBIA | Rachel Platten | 4 |
| 23 | 20 | WRITING'S ON THE | WALL Sam Smith | 7 |
| 21 | 21 | TAKE A PICTURE O | | 17 |
| 22 | 22 | LET IT GO REPUBLIC | James Bay | 7 |
| 27 | 23 | HOLD EACH OTHER A GR | eat Big World Feat. FUTURISTIC | 3 |
| 20 | 24 | CAN'T SLEEP LOVE | Pentatonix | 8 |
| 26 | 25 | BRAND NEW DAY BADAMS/UME | Bryan Adams | 3 |
| | | | | |

MAINSTREAM TOP 40™

#1 STITCHES

HOTLINE BLING

WHAT DO YOU MEAN?

LIKE I'M GONNA LOSE YOU Meghan Trainor Feat. John Legend

LOCKED AWAY R. City Feat. Adam Levine

LAY IT ALL ON ME Rudimental Feat. Ed Sheeran

HOW DEEP IS YOUR LOVE Calvin Harris & Disciples

Fetty Wap Feat. Remy Boyz

SCHOOLBOY/RAYMOND BRAUN/DEF JAM

CONFIDENT
SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD

GG HELLO

ON MY MIND

EX'S & OH'S

HERE

SORRY

FOCUS

HIDE AWAY

PERFECT

DRAG ME DOWN

SAME OLD LOVE

THE HILLS

WILDEST DREAMS

1

2

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Artist

Drake

Adele

12

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12

12

16

12

11

3

16

17

Shawn Mendes

Taylor Swift

The Weeknd

Justin Bieber

Ellie Goulding

Selena Gomez

Alessia Cara

Justin Bieber

Demi Lovato

Ariana Grande

One Direction

Daya 11

One Direction

Elle King

| RH | ΙΥΤ | HMIC TM | |
|--------------|--------------|--|-----------------|
| LAST WEEK | THIS WEEK | TITLE Artist IMPRINT/PROMOTION LABEL | WKS.ON CHART |
| 1 | 1 | #1 HOTLINE BLING Drake YOUNG MONEY/CASH MONEY/REPUBLIC | 12 |
| 2 | 2 | 679 Fetty Wap Feat. Remy Boyz | 15 |
| 5 | 3 | HERE Alessia Cara | 14 |
| 3 | 4 | WHAT DO YOU MEAN? Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM | 11 |
| 4 | 5 | THE HILLS The Weeknd | 17 |
| 8 | 6 | WHITE IVERSON Post Malone | 12 |
| 7 | 7 | THE FIX Nelly Feat. Jeremih | 13 |
| 9 | 8 | ZERO Chris Brown | 7 |
| 6 | 9 | DOWNTOWN Macklemore & Ryan Lewis MACKLEMORE/WARNER BROS. | 12 |
| 12 | 10 | BACK UP IBGM/COLUMBIA DeJ Loaf Feat. Big Sean | 13 |
| 10 | 11 | WHERE YA AT A-1/FREEBANDZ/EPIC Future Feat. Drake | 12 |
| 13 | 12 | HIT THE QUAN iLoveMemphis PALM TREE/RUSH HOUR/RECORDS | 7 |
| 16 | 13 | PLAYER Tinashe Feat. Chris Brown | 5 |
| 26 | 14 | GG FOCUS Ariana Grande | 2 |
| 17 | 15 | PLAY NO GAMES Big Sean Feat. Chris Brown & Ty Dolla \$ign G.O.O.D./DEF JAM | 8 |
| 20 | 16 | SORRY Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM | 3 |
| 18 | 17 | NO ROLE MODELZ DREAMVILLE/ROC NATION/COLUMBIA J. Cole | 11 |
| 23 | 18 | ANTIDOTE Travi\$ Scott | 6 |
| 19 | 19 | GET HOME JR Castro Feat. Kid Ink & Migos | 7 |
| 11 | 20 | COMFORTABLE K Camp 4.27/FTE/INTERSCOPE | 15 |
| 21 | 21 | GOOD FOR YOU Selena Gomez Feat. A\$AP Rocky | 19 |
| 33 | 22 | HELLO Adele | 2 |
| 29 | 23 | SAME OLD LOVE Selena Gomez | 3 |
| 28 | 24 | BLASE Ty Dolla \$ign Feat. Future & Rae Sremmurd | 9 |
| NEW | 25 | JUMPMAN Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIDE/REPUBLIC | 1 |

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|--------------|--------------|--|----------------------------------|-----------------|
| AL | uL | T TOP 40™ | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS.ON CHART |
| 2 | 0 | #1 EX'S & OH'S | Elle King | 22 |
| 1 | 2 | WILDEST DREAMS BIG MACHINE/REPUBLIC | Taylor Swift | 12 |
| 7 | 3 | GG HELLO XL/COLUMBIA | Adele | 4 |
| 3 | 4 | LIKE I'M GONNA LOSE YOU Epic | Meghan Trainor Feat. John Legend | 20 |
| 5 | 5 | STITCHES ISLAND/REPUBLIC | Shawn Mendes | 11 |
| 4 | 6 | RENEGADES KIDINAKORNER/INTERSCOPE | X Ambassadors | 20 |
| 6 | 7 | LOCKED AWAY R. KEMOSABE/RCA | City Feat. Adam Levine | 16 |
| 9 | 8 | WHAT DO YOU MEA | | 10 |
| 8 | 9 | PHOTOGRAPH ATLANTIC | Ed Sheeran | 27 |
| 10 | 10 | SHUT UP AND DAN | CE WALK THE MOON | 45 |
| 11 | 11 | CAN'T FEEL MY FA | CE The Weeknd | 22 |
| 15 | 12 | ON MY MIND CHERRYTREE/INTERSCOPE | Ellie Goulding | 7 |
| 13 | 13 | STAND BY YOU COLUMBIA | Rachel Platten | 9 |
| 16 | 14 | LAY IT ALL ON ME RU MAJOR TOMS/BIG BEAT/ATLAN | idimental Feat. Ed Sheeran | 7 |
| 14 | 15 | SOMEONE NEW RUBYWORKS/COLUMBIA | Hozier | 24 |
| 17 | 16 | GOOD TO BE ALIVE (HAI S-CURVE/HOLLYWOOD | LELUJAH) Andy Grammer | 9 |
| 12 | 17 | HOLD EACH OTHER A Gr BLACK MAGNETIC/EPIC | eat Big World Feat. FUTURISTIC | 16 |
| 19 | 18 | DRAG ME DOWN SYCO/COLUMBIA | One Direction | 13 |
| 20 | 19 | HOLD MY HAND ATLANTIC | Jess Glynne | 10 |
| 23 | 20 | USED TO LOVE YOU MAD LOVE/INTERSCOPE | J Gwen Stefani | 3 |
| 27 | 21 | ADVENTURE OF A PARLOPHONE/ATLANTIC | LIFETIME Coldplay | 2 |
| 21 | 22 | LET IT GO REPUBLIC | James Bay | 6 |
| 18 | 23 | WASN'T EXPECTING GINGERBREAD MAN/ELEKTRA, | | 12 |
| 22 | 24 | HOLD ON FOREVEI | R Rob Thomas | 8 |
| 26 | 25 | CONFIDENT SAFEHOUSE/ISLAND/REPUBLI | Demi Lovato | 4 |

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Ountry

November 28 2015

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|-------------------------|--------------|---|--|--------------|-----------------|
| 2 WKS. LAST AGO WEEK | THIS WEEK | TITLE CERTIFICATION PRODUCER (SONGWRITER) | Artist | PEAK POS. | WKS.ON CHART |
| 0 | 0 | #1 TENNESSEE WHISKEY D.COBB,C.STAPLETON (D.DILLON,LINDA HARGROVE) | Chris Stapleton MERCURY | 1 | 3 |
| 1 2 | 2 | DIE A HAPPY MAN D.HUFF,J.FRASURE (THOMAS RHETT,S.DOUGLAS,J.SPARGUR) | Thomas Rhett | 1 | 8 |
| 7 3 | 3 | BREAK UP IN A SMALL TOWN Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,S.MCANALLY) | Sam Hunt | 3 | 31 |
| 4 5 | 4 | I'M COMIN' OVER C.CROWDER,J.HOGE) | Chris Young | 4 | 27 |
| 6 7 | 5 | SMOKE BREAK JJOYCE (C.UNDERWOOD,C. DESTEFANO,H.LINDSEY) | Carrie Underwood | 5 | 13 |
| 5 8 | 6 | BURNING HOUSE J.BHASKER,T.JOHNSON (C.OCHS,T.JOHNSON,J.BHASKER) | Cam ARISTA NASHVILLE | 4 | 23 |
| 2 4 | 7 | STRIP IT DOWN J.STEVENS, J.STEVENS (L.BRYAN, J.M.NITE, R.COPPERMAN) | Luke Bryan | 1 | 17 |
| 3 6 | 8 | BREAK UP WITH HIM | Old Dominion RCA NASHVILLE | 3 | 36 |
| 11 11 | 9 | S.MCANALLY (M.RAMSEYT. ROSEN,B.TURSI,G.SPRUNG,W.SELLERS) GONNA S.HENDRICKS (L.LAIRD.C.WISEMAN) | Blake Shelton WARNER BROS./WMN | 9 | 16 |
| 9 9 | 10 | LET ME SEE YA GIRL | Cole Swindell | 9 | 31 |
| 10 10 | | M.CARTER (C.SWINDELL,M.CARTER,J.STEVENS) NOTHIN' LIKE YOU | Dan + Shay | 10 | 33 |
| 12 12 | 12 | C. DESTEFANO (D.SMYERS,S.MOONEY,A.GORLEY,C. DESTEFANO) STAY A LITTLE LONGER | Brothers Osborne | 12 | 32 |
| 17 15 | 13 | J.JOYCE (J. OSBORNE,T.J. OSBORNE,S.MCANALLY) GONNA KNOW WE WERE HERE | Jason Aldean | 12 | |
| \bowtie | н | M.KNOX (B.BEAVERS,BRETT JAMES) I GOT THE BOY | Jana Kramer | | 16 |
| 14 14 | 14 | S.HENDRICKS (T.NICHOLS,C.HARRINGTON,J.L.SPEARS) TOP OF THE WORLD | ELEKTRA NASHVILLE/WAR Tim McGraw | 14 | 39 |
| 18 16 | 15 | B.GALLIMORE,T.MCGRAW (J.ROBBINS,J.M.NITE,J.OSBORNE) SAVE IT FOR A RAINY DAY | MCGRAW/BIG MACHINE Kenny Chesney | 15 | 15 |
| 13 13 | 16 | B.CANNON,K.CHESNEY (A.DORFF,M.RAMSEY,B.TURSI) BLUE | Chris Stapleton | 4 | 21 |
| - 23 | 17 | SG D.COBB.C.STAPLETON (C.STAPLETON) I LOVE THIS LIFE | MERCURY | 17 | 2 |
| 20 18 | 18 | L.RIMES,P.BRUST,C.LUCAS (D.MYRICK,C.JANSON,C.LUCAS,P.BRUST) | LoCash REVIVER | 18 | 26 |
| 16 17 | 19 | JOHN COUGAR, JOHN DEERE, JOHN 3:16 D.HUFF,K.URBAN (S.MCANALLY,R.COPPERMAN,J.OSBORNE) | HIT RED/CAPITOL NASHVILLE | 2 | 24 |
| 19 19 | 20 | DIBS F.G.WHITEHEAD,J.MASSEY (K.BALLERINI,J.KERR,R.GRIFFIN,J.DUKE) | Kelsea Ballerini BLACK RIVER | 18 | 14 |
| HOT SHOT DEBUT | 21 | WHEN I'M GONE G.PACZOSA (S.E.LAWRENCE) | Joey + Rory VANGUARD/SUGAR HILL/CMG | 21 | 1 |
| 30 20 | 22 | BEAUTIFUL DRUG Z.BROWN (Z.BROWN,N.MOON) JOHN VARVATOS/REPUBI | Zac Brown Band LIC/BMLG/SOUTHERN GROUND | 20 | 9 |
| - 32 | 23 | DG MR. MISUNDERSTOOD J.JOYCE (E.CHURCH,C.BEATHARD) | Eric Church EMI NASHVILLE | 23 | 2 |
| 21 21 | 24 | ALREADY CALLIN' YOU MINE NV (M.THOMAS,S.THOMAS,B.KNOX,P.O'DONNELL,W.KIRBY) | Parmalee STONEY CREEK | 20 | 32 |
| 22 22 | 25 | WE WENT D.GEORGE (J.WILSON,M.ROGERS,J.KING) | Randy Houser STONEY CREEK | 22 | 24 |
| 23 24 | 26 | RUN AWAY WITH YOU J.RICH,B.KENNY (J.D.RICH,MICHAEL RAY) | Big & Rich B\$R/NEW REVOLUTION | 21 | 14 |
| 25 25 | 27 | COUNTRY NATION L.WOOTEN,B.PAISLEY (B.PAISLEY,C.DUBOIS,K.LOVELACE) | Brad Paisley ARISTA NASHVILLE | 24 | 11 |
| 29 26 | 28 | RISER R. COPPERMAN (S.MOAKLER,T.MEADOWS) | Dierks Bentley CAPITOL NASHVILLE | 26 | 20 |
| 27 28 | 29 | BACKROAD SONG F.ROGERS,G.SMITH (G.SMITH,F.ROGERS) | Granger Smith | 25 | 8 |
| 26 29 | 30 | THAT DON'T SOUND LIKE YOU J.STONE,L.BRICE (L.BRICE,R.AKINS,A.GORLEY) | Lee Brice | 25 | 20 |
| 28 30 | 31 | 21 D.HUFF,H.HAYES (D.DAVIDSON,K.LOVELACE,A.GORLEY,H.HAYES) | Hunter Hayes | 26 | 26 |
| 24 35 | 32 | BREAK ON ME. N.CHAPMAN,K.URBAN (J.M.NITE,R.COPPERMAN) | Keith Urban | 24 | 3 |
| - 31 | 33 | LAST MINUTE LATE NIGHT NOT LISTED (B.CAVER,C.CROWDER,M.MCGINN) | Kane Brown | 31 | 2 |
| NEW | 34 | IN THE GARDEN NOT LISTED (B.CAVER, C.CROWDER, M.M.CGINN) | Emily Ann Roberts | 34 | 1 |
| - 40 | 35 | WHISKEY AND YOU | Chris Stapleton | 35 | 2 |
| 31 36 | 36 | C.COBB,C.STAPLETON (C.STAPLETON,L.T.MILLER) (THIS AIN'T NO) DRUNK DIAL | A Thousand Horses | 31 | 12 |
| 35 37 | 37 | D.COBB (M.HOBBY,C.CROWDER,N.MASON,C.DODDS) LITTLE BIT OF YOU | Chase Bryant | 32 | 12 |
| - 50 | 38 | D.GEORGE,C.BRYANT (C.BRYANT,D.GEORGE,A.GORLEY) AG NOBODY TO BLAME | Chris Stapleton | 38 | 2 |
| 34 38 | 39 | I LIKE THE SOUND OF THAT | Rascal Flatts | 33 | 8 |
| - 39 | 40 | J.DEMARCUS,RASCAL FLATTS (M.TRAINOR,J.FRASURE,S.MOONEY) CONFESSION | Florida Georgia Line | - | _ |
| - | н | J.MOI (R.CLAWSON,R.COPPERMAN,M.JENKINS) FIRE AWAY | Chris Stapleton | 39 | 2 |
| - 46 | 41) | D.COBB,C.STAPLETON (C.STAPLETON,D.GREEN) USED TO LOVE YOU SOBER | Kane Brown | 41 | 2 |
| 15 33 | 42 | M.MCVANEY (K.BROWN,M.MCVANEY,J.HOGE) | eat. Karen Fairchild | 15 | 4 |
| RE-ENTRY | 43 | J.STEVENS, J.STEVENS (J.STEVENS, C.TAYLOR, J.DREYER, T.CECIL) MIGHT AS WELL GET STONED | Chris Stapleton | 33 | 4 |
| NEW | 44 | NOT LISTED (NOT LISTED) | MERCURY | 44 | 1 |
| NEW | 45 | OUTLAW STATE OF MIND NOT LISTED (NOT LISTED) DRINKIN' TOWN WITH A FOOTBALL DROPE | Chris Stapleton MERCURY Pilly Currington | 45 | 1 |
| 43 41 | 46 | DRINKIN' TOWN WITH A FOOTBALL PROBLE D.HUFF (A.HENNINGSEN,B.HENNINGSEN,C.HENNINGSEN,E.MCDAVID ELK | INS,V.A.OLIVAŔEZ) MEŔCURY | 41 | 10 |
| 40 43 | 47 | COLD BEER CONVERSATION C.AINLAY,G.STRAIT (A.ANDERSON,B.HAYSLIP,J.YEARY) | George Strait MCA NASHVILLE | 36 | 7 |
| 44 45 | 48 | HEAD OVER BOOTS B.BUTLER, J.PARDI (J.PARDI, L.LAIRD) | Jon Pardi CAPITOL NASHVILLE | 39 | 5 |
| NEW | 49 | BRAND NEW GIRLFRIEND D.COBB,C.STAPLETON (C.STAPLETON,J.BEAVERS) | Zach Seabaugh REPUBLIC | 49 | 1 |

Chris Stapleton

50

| TO | TOP COUNTRY ALBUMS™ | | | | |
|----------------------|---------------------|---|-----------------|--|--|
| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL | WKS.ON CHART | | |
| 0 | 1 | #1 CHRIS STAPLETON Traveller | 28 | | |
| 3 | 2 | ERIC CHURCH EMI NASHVILLE/UMGN Mr. Misunderstood | 2 | | |
| HOT SHOT DEBUT | 3 | TIM MCGRAW MCGRAW/BIG MACHINE/BMLG Damn Country Music | 1 | | |
| 2 | 4 | CARRIE UNDERWOOD Storyteller 19/ARISTA NASHVILLE/SMN | 3 | | |
| NEW | 5 | OLD DOMINION Meat And Candy | 1 | | |
| 6 | 6 | LUKE BRYAN CAPITOL NASHVILLE/UMGN Kill The Lights | 14 | | |
| 7 | 7 | SAM HUNT Montevallo | 55 | | |
| 5 | 8 | BLAKE SHELTON Reloaded: 20 #1 Hits | 3 | | |
| NEW | 9 | JOSH ABBOTT BAND Front Row Seat | 1 | | |
| 8 | 10 | THOMAS RHETT Tangled Up | 7 | | |
| NEW | 11 | COLE SWINDELL Down Home Sessions II (EP) WARNER BROS. NASHVILLE/WMN | 1 | | |
| 12 | 12 | GG LITTLE BIG TOWN Pain Killer | 56 | | |
| 4 | 13 | CHRIS JANSON Buy Me A Boat | 2 | | |
| 10 | 14 | DON HENLEY PAST MASTERS HOLDINGS/CAPITOL Cass County | 7 | | |
| 11 | 15 | GEORGE STRAIT Cold Beer Conversation | 7 | | |
| NEW | 16 | HUNTER HAYES 21 Project | 1 | | |
| 13 | 17 | ERIC CHURCH The Outsiders | 92 | | |
| 14 | 18 | ZAC BROWN BAND JEKYLL + HYDE JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC | 29 | | |
| NEW | 19 | ALAN JACKSON Genuine: The Alan Jackson Story ARISTA NASHVILLE/LEGACY | 1 | | |
| 9 | 20 | SAM HUNT Between The Pines: Acoustic Mixtape OUT IN IT/MCA NASHVILLE/UMGN | 3 | | |
| 19 | 21 | FLORIDA GEORGIA LINE Anything Goes | 57 | | |
| 29 | 22 | PS ALABAMA Southern Drawl | 8 | | |
| NEW | 23 | VARIOUS ARTISTS NOW That's What I Call Country Christmas UNIVERSAL/SONY MUSIC/UME | 1 | | |
| F 3 | | JASON ALDEAN A Old Boots, New Dirt | 58 | | |
| 21 | 24 | BROKEN BOW/BBMG | 30 | | |

| CO | UN | TRY AIRPLAY | ГМ | |
|--------------|--------------|--|---------------------|------------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 3 | 0 | #1 I'M COMIN' OVE | R Chris Young | 25 |
| 2 | 2 | LET ME SEE YA GIRL WARNER BROS./WMN | Cole Swindell | 32 |
| 4 | 3 | SMOKE BREAK 19/ARISTA NASHVILLE | Carrie Underwood | 13 |
| 5 | 4 | NOTHIN' LIKE YOU WARNER BROS./WAR | Dan + Shay | 39 |
| 6 | 5 | GONNA WARNER BROS./WMN | Blake Shelton | 17 |
| 1 | 6 | BREAK UP WITH HIM | Old Dominion | 42 |
| 8 | 9 | GONNA KNOW WE WERE BROKEN BOW | HERE Jason Aldean | 16 |
| 9 | 8 | TOP OF THE WORLD MCGRAW/BIG MACHINE | Tim McGraw | 15 |
| 10 | 9 | BURNING HOUSE ARISTA NASHVILLE | Cam | 21 |
| 11 | 10 | STAY A LITTLE LONGER | Brothers Osborne | 33 |
| 12 | 1 | DIE A HAPPY MAN | Thomas Rhett | 8 |
| 14 | 12 | I LOVE THIS LIFE REVIVER | LoCash | 38 |
| 13 | 13 | ALREADY CALLIN' YOU STONEY CREEK | I MINE Parmalee | 41 |
| 15 | 14 | I GOT THE BOY ELEKTRA NASHVILLE/WAR | Jana Kramer | 38 |
| 17 | 15 | DIBS BLACK RIVER | Kelsea Ballerini | 20 |
| 16 | 16 | RUN AWAY WITH YOU B\$R/NEW REVOLUTION | Big & Rich | 44 |
| 19 | 17 | BREAK UP IN A SMALL T | rown Sam Hunt | 11 |
| 20 | 18 | BACKROAD SONG WHEELHOUSE | Granger Smith | 19 |
| 18 | 19 | WE WENT STONEY CREEK | Randy Houser | 24 |
| 21 | 20 | COUNTRY NATION ARISTA NASHVILLE | Brad Paisley | 11 |
| 22 | 21 | 21 ATLANTIC/WMN | Hunter Hayes | 26 |
| 24 | 22 | BEAUTIFUL DRUG JOHN VARVATOS/REPUBLIC/BMLG/S | Zac Brown Band | 10 |
| 25 | 23 | LITTLE BIT OF YOU RED BOW | Chase Bryant | 31 |
| 23 | 24 | (THIS AIN'T NO) DRUNK DIAI | L A Thousand Horses | 20 |
| 29 | 25 | BREAK ON ME. HIT RED/CAPITOL NASHVILLE | Keith Urban | 4 |



Fans Pay Tribute To Joey & Rory

"When I'm Gone" by Joey & Rory (above) re-enters Country Digital Songs at No. 7 with 27,000 downloads sold in the week ending Nov. 12, logging a 1,303 percent gain (from 2,000 sold), according to Nielsen Music. On Hot Country Songs, "Gone" opens at No. 21, marking the pair's strongest showing on the survey and besting its No. 30 peak with "Cheater Cheater" in 2009.

It's bittersweet news for the singer-songwriters. In 2014, Joey Feek was diagnosed with cervical cancer, which has since become terminal. Husband **Rory Feek** recently announced that Joey has entered hospice care.

Chris Stapleton's "Tennessee Whiskey" tops Hot Country Songs for a second week. The cut re-entered the Nov. 21 chart at the summit after his big night at the Country Music Association Awards (Nov. 4), when he won male vocalist, new artist and album of the year. That album, Traveller, also notches a second week at No. 1 on Top Country Albums (97.000 in traditional sales down 37 percent) and the all-genre Billboard 200 (124,000 equivalent-album units, down 30 percent).

On Country Airplay, Chris Young's "I'm Comin" Over" rises 3-1 (49 million audience impressions, up 5 percent). The lead single and title cut from Young's fifth studio set (due to appear on the Dec. 5 charts) is his sixth Country Airplay No. 1 and first since "You" (Feb. 11, 2012). —Jim Asker

PARACHUTE

Dylan's *Best* Is Best

The Bootleg Series, Vol. 12: 1965-1966, The Best of the Cutting Edge by **Bob Dylan** (above) debuts at No. 1 on both Top Rock Albums and Folk Albums with 14,000 in irst-week sales, according to Nielsen Music. The set is the legendary troubadour's ourth leader on Top Rock Albums and his second of 2015, following *Shadows in* he Night in February. It also is the first in the *Bootleg* collection to reach the oinnacle, surpassing *The* Bootleg Series Vol. 9: The Witmark Demos: 1962-1964, which bowed and peaked at No. 4 (Nov. 6, 2010).

Dylan makes two other entrances on Top Rock Albums with variations of Cutting Edge: The deluxe version starts at No. 6 (6,000), while the 18-disc box set bows at No. 47 with 2,000. The latter sales number is especially impressive, considering its \$599 price tag. **Grimes**' semi-surprise

LP Art Angels opens at No. 1 on Alternative Albums (11,000), marking her best placement and sales week and surpassing Visions, which debuted and peaked at No. 17 (5,000) on March 10, 2012. The new album's lead single, "Flesh Without Blood," concurrently climbs to a new peak on Hot Rock Songs (29-23). Meanwhile, **Good**

Charlotte returns with "Makeshift Love," the reunited band's first new material since 2010's *Cardiology*. The track debuts at No. 9 on Rock Digital Songs and Alternative Digital Songs (marking the group's first top 10 on either list) with 9,000 sold. The cut also is the Hot Shot Debut, and the act's first appearance, on Hot Rock Songs (No. 30). -Kevin Rutherford

| OCK ALBUMS™ | |
|---|------------------|
| ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL | WKS. ON CHART |
| #1 BOB DYLAN The Bootleg Series, Vol. 12: 1965 - 1966, The Best Of The Cutting Edge | 1 |
| BILLY GIBBONS AND THE BFG'S Perfectamundo | 1 |
| SAWYER FREDERICKS Sawyer Fredericks (EP) | 1 |
| DEF LEPPARD BLUDGEON RIFFOLA/MAILBOAT Def Leppard | 2 |
| TWENTY ONE PILOTS FUELED BY RAMEN/AG Blurryface | 26 |
| BOB DYLAN The Bootleg Series, Vol. 12: 1965 - 1966, The Cutting Edge, Deluxe Edition COLUMBIA/LEGACY | 1 |
| FIVE FINGER DEATH PUNCH Got Your Six | 10 |
| NATHANIEL RATELIFF & THE NIGHT SWEATS Nathaniel Rateliff STAX/CONCORD | 12 |
| NATALIE MERCHANT Paradise Is There: The New Tigerlily Recordings BIG CITY SISTERS/NONESUCH/WARNER BROS. | 1 |
| SHINEDOWN Threat To Survival | 8 |
| DEVIL YOU KNOW NUCLEAR BLAST They Bleed Red | 1 |
| ELLE KING Love Stuff | 34 |
| HOZIER HOZIER | 58 |
| MUSE Drones HELIUM-3/WARNER BROS. | 18 |
| RYAN ADAMS PAX.AM/BLUE NOTE 1989 | 8 |
| DISTURBED Immortalized | 12 |
| SOUNDTRACK Guardians Of The Galaxy: Awesome Mix Vol. 1 | 68 |
| PUSCIFER Money \$hot | 2 |
| GG IRON MAIDEN The Book Of Souls | 10 |
| THE NEIGHBOURHOOD Wiped Out! | 2 |
| FALL OUT BOY American Beauty / American Psycho DCD2/ISLAND | 43 |
| BREAKING BENJAMIN Dark Before Dawn | 21 |
| COHEED AND CAMBRIA The Color Before The Sun | 4 |
| SARA GROVES Floodplain | 1 |

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| ROCK | ROCK DIGITAL SONGS™ | | | | |
|----------------|--|-----------------|--|--|--|
| LAST THIS WEEK | TITLE Artist | WKS.ON CHART | | | |
| 1 1 | #1 EX'S & OH'S Elle King | 36 | | | |
| NEW 2 | ADVENTURE OF A LIFETIME Coldplay PARLOPHONE/ATLANTIC/AG | 1 | | | |
| 2 3 | RENEGADES X Ambassadors KIDINAKORNER/INTERSCOPE/IGA | 34 | | | |
| 3 4 | UMA THURMAN Fall Out Boy | 44 | | | |
| 4 5 | STRESSED OUT twenty one pilots | 28 | | | |
| 5 6 | SHUT UP AND DANCE WALK THE MOON | 62 | | | |
| 6 7 | S.O.B. Nathaniel Rateliff & The Night Sweats | 15 | | | |
| 12 8 | LET IT GO James Bay | 18 | | | |
| NEW 9 | MAKESHIFT LOVE Good Charlotte | 1 | | | |
| 21 10 | ROOTS Imagine Dragons | 12 | | | |
| NEW 11 | EX'S & OH'S Ellie Lawrence | 1 | | | |
| 10 12 | FIRST Cold War Kids | 23 | | | |
| 9 13 | SOMEONE NEW Hozier RUBYWORKS/COLUMBIA | 20 | | | |
| 26 14 | THUNDERSTRUCK AC/DC COLUMBIA/LEGACY | 134 | | | |
| 14 15 | 2 HEADS COLUMBIA COleman Hell | 19 | | | |
| 7 16 | EMPEROR'S NEW CLOTHES Panic! At The Disco | 4 | | | |
| 13 17 | IRRESISTIBLE Fall Out Boy | 7 | | | |
| NEW 18 | TAKE IT ALL Sawyer Fredericks | 1 | | | |
| 16 19 | PAINT IT, BLACK The Rolling Stones | 6 | | | |
| 15 20 | ROLLING IN THE DEEP Adele | 124 | | | |
| 11 21 | CENTURIES Fall Out Boy | 62 | | | |
| 23 22 | TAKE ME TO CHURCH RUBYWORKS/COLUMBIA HOZIER | 79 | | | |
| 28 23 | UNSTEADY X Ambassadors | 3 | | | |
| RE 24 | BACK IN BLACK AC/DC COLUMBIA/LEGACY | 82 | | | |
| 25 25 | CECILIA AND THE SATELLITE Andrew McMahon In The Wilderness CRUSH MUSIC/VANGUARD/WELK | 25 | | | |
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HOT ROCK SONGS™

November 28

| WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|--------------------|-----------------------|--------------|--|--------------|------------------|
| 1 | 1 | 0 | #1 EX'S & OH'S BILLE KING D.BASSETT (E.KING,D.BASSETT) Elle King RCA | 1 | 36 |
| 2 | 2 | 2 | RENEGADES X Ambassadors ALEX DA KID (A.GRANT,S.N.HARRIS,N.FELDSHUH,C.HARRIS,A.LEVIN) KIDINAKONNER/INTERSCOPE | 1 | 34 |
| 3 | 3 | 3 | SHUT UP AND DANCE A WALK THE MOON 1. PAGNOTTA (N.PETRICCA,E.MAMMAN,K.RAY,S.WAUGAMAN,B.BERGER,R.MCMAHON) RCA | 1 | 62 |
| - (| 30 | 4 | AG ADVENTURE OF A LIFETIME COID PARTICIPATION OF A LIFETIME STREAMER STREAMER OF A LIFETIME PARTICIPATION OF A LIFETIME STREAMER OF A LIF | 4 | 2 |
| 6 | 5 | 9 | STRESSED OUT twenty one pilots M.ELIZONDO (T.JOSEPH) FUELED BY RAMEN/RRP | 5 | 29 |
| 4 | 4 | 6 | UMA THURMAN | 2 | 44 |
| 7 | 7 | 7 | SOMEONE NEW A-HOZIER-BYRNE,R.KIRWAN (A.HOZIER-BYRNE,S.M.GARNETT) RUBYWORKS/COLUMBIA | 7 | 39 |
| 9 | 8 | 8 | S.O.B. Nathaniel Rateliff & The Night Sweats R.SWIFT (N.RATELLIFF) STAX/CMG | 8 | 15 |
| 8 | 9 | 9 | FIRST D.GALLUCCI,L.STALFORS (N.WILLETT,M.MAUST,D.GALLUCCI,J.PLUMMER,M.SCHWARTZ) DOWNTOWN DOWNTOWN | 8 | 28 |
| 11 | 11 | 10 | DG LET IT GO James Bay | 10 | 22 |
| 5 | 6 | 11 | EMPEROR'S NEW CLOTHES J.SINCLAIR (BLURIEL, SINCLAIR, LPRITCHARD, SHOLLANDER, DWILSON) Panic! At The Disco DCD2/FUELED BY RAMEN/RRP | 5 | 4 |
| 12 | 10 | 12 | IRRESISTIBLE Fall Out Boy BWALKER, J.SINCLAIR (FALL OUT BOY) DCDZ/JSLAND/REPUBLIC | 6 | 25 |
| 14 | 12 | 13 | 2 HEADS COleman Hell CHELL (C.HELL.R.BENVEGNU) COLUMBIA | 12 | 21 |
| 19 | 18 | 14 | ROOTS Imagine Dragons ALEX DA KID (IMAGINE DRAGONS,A.GRANT) KIDINAKORNER/INTERSCOPE | 5 | 12 |
| 17 | 17 | 15 | THRONE 0.5YKES,JFISH (0.5YKES,M.S.NICHOLLS,L.D.MALIA,J.FISH) | 12 | 16 |
| 13 | 15 | 16 | VICTORIOUS VICTORIOUS Panic! At The Disco | 7 | 7 |
| 15 | 16 | 17 | CUT THE CORD Shinedown EASS (S.SMITH.E.BASS) ALANTIC | 10 | 20 |
| 26 | 23 | 18 | NEARLY FORGOT MY BROKEN HEART DOBRIEN (CCORNELL) MEANURE (CONNELL) ME | 18 | 8 |
| 27 | 24 | 19 | BJO BREN (CLORNELL) FIRE AND THE FLOOD STARGATE BENNY BLANCO, PHADLOCK (VANCE JOY,TE.HERMANSEN,M.S.ERIKSEN,B.LEVIN) FSTOPATTANTIC FSTOPATTANTIC | 19 | 7 |
| 29 | 27 | 20 | UNSTEADY X Ambassadors | 20 | 6 |
| 22 | 22 | 21 | ANGELS FALL Breaking Benjamin | 16 | 20 |
| 37 | 19 | 22 | B.BURNLEY (B.BURNLEY) HOLLYWOOD R.I.P. 2 MY YOUTH The Neighbourhood | 13 | 12 |
| 38 | 29 | 23 | LPILBROW,BENNY BLANCO (LLRUTHERFORD, Z.ABELS, M. MARGOTT, LFREMAN, LPILBROW, BLEVIN) (REVOLVE/COLUMBIA FLESH WITHOUT BLOOD Grimes GROUPS (C. ORDER) | 23 | 3 |
| 28 | 28 | 24 | GRIMES (C.BOUCHER) THE GHOSTS OF BEVERLY DRIVE Death Cab For Cutie | 24 | 11 |
| 1 | 21 | 25 | R.COSTEY (B.GIBBARD) BARSUK/ATLANTIC MESS AROUND Cage The Elephant | 21 | 2 |
| . 1 | 38 | 26 | D.AUERBACH (CAGE THE ELEPHANT) DSP/RCA WASH IT ALL AWAY Five Finger Death Punch | 26 | 2 |
| 30 | 32 | 27 | K.CHURKO,FIVE FINGER DEATH PUNCH (I.MOODY,Z.BATHORY,J.HOOK,J.S.HEYDE,K.CHÜRKO) PROSPECT PARK BLAME IT ON ME George Ezra | 27 | 19 |
| 21 | 13 | 28 | BLACKWOOD C. (GEORGE EZRA,J.POTT) THANK GOD FOR GIRLS Weezer | 13 | 3 |
| 33 | 31 | 29 | J.SINCLAIR (R.CUOMO,A.GOOSE,C.M.BALZER,B.BALZER,B.PETTI) GRAVITY Papa Roach | 28 | 17 |
| HOT SH | ют | 30 | K.CHURKO (J.SHADDIX,T.ESPERANCE, J.HORTON, K.CHURKO, M.BRINK) ÉLEVEN SEVEN MAKESHIFT LOVE Good Charlotte | 30 | 1/ |
| DEB U 36 | JT 35 | 31 | LEAVE A TRACE CHVRCHES LEAVE A TRACE | 17 | 14 |
| 43 | 42 | 32 | CHVRCHES (I.COOK,M.DOHERTY,L.MAYBERRY) GOODBYE/GLASSNOTE DOUBT twenty one pilots | 32 | 20 |
| 31 | 33 | 33 | R.REED (T.JOSEPH) FUELED BY RAMEN/RRP FOOTSTEPS POP EVII | 24 | 19 |
| . 1 | 25 | 34 | A.KASPER (I.P.KAKATY,D.BASSETT) G&G/EONE CRY BABY The Neighbourhood | 25 | 2 |
| 23 | 26 | 35 | LPULBROW,4E (LJ.RUTHERFORD.Z.ABELS.M. MARGOTT,1.FREEMAN,1.PULBROW,B.FRIED) RIEVOLVE/COLLUMBIA LOVE ME The 1975 | 7 | 5 |
| 40 | 43 | 36 | M.CROSSEY,G.DANIEL,M.HEALY (G.DANIEL,M.HEALY,A.HANN,R.S.MACDONALD) DIRTY HIT/INTERSCOPE MERCY MUSE | 36 | 15 |
| 41 | 43 | 37 | R.J.LANGE,MUSE (M.BELLAMY) HELIUM-3/WARNER BROS. POLARIZE twenty one pilots | 36 | |
| 46 | 45 | 38 | M.ELIZONDO (T.JOSEPH) FUELEĎ BY RAMEN/RRP THE LIGHT Disturbed | - | 16 |
| - 19 | _ | 39 | NOT LISTED (NOT LISTED) REPRISE/WARNER BROS. BETTER Banks | 38 | 1 |
| NEW | _ | ч | LIDO (J.R.BANKS,P.LOSNEGARD) HARVEST/CAPITOL DIFFERENT COLORS WALK THE MOON | 39 | 1 17 |
| 35 NEW | 40 | 40 | T.PAGNOTTA (N.PETRICCA,K.RAYS.WAUGAMAN,E.MAIMAN) RCA EX'S & OH'S Ellie Lawrence | 26 | 17 |
| NEW | | 41 | B.APPLEBERRY (E.KING,D.BASSETT) REPUBLIC TRUE FRIENDS Bring Me The Horizon | 41 | 1 |
| | TRY | 42 | O.SYKES,J.FISH (O.SYKES,M.S.NICHOLLS,M.KEAN,L.D.MALIA,J.FISH) MOUNTAIN AT MY GATES Foals | 22 | 4 |
| RE-ENT | | 43 | LIFORD (FOALS) NIGHTLIGHT SILVERS (FOALS) TRANSGRESSIVE/WARNER BROS. NIGHTLIGHT SILVERS (FOALS) | 43 | 5 |
| RE-ENI | 46 | | a a a a a a a a a a a a a a a a a a a | 44 | 3 |
| | 48 | 44 | JACKNIFE LEE (SILVERSUN PICKUPS,G.LEE) NEW MACHINE/Q PRIME | - | |
| RE-ENI | 48 | 44 45 | THE BEACH THE Neighbourhood LPIBROWAE (LIRUTHERFORD,ZABELS,M. MARGOTT,LFREEMAN,LPILBROWA,B.FRIED) [REVOLVE/COLUMBIA] | 34 | 3 |
| RE-ENI | 48 | м | THE BEACH JPLIBROWAE (LIRUTHERFORD, ZABELSM. MARGOTT, JFREEMAN, JPLIBROWAE, GLIRUTHERFORD, ZABELSM. MARGOTT, JFREEMAN, JPLIBROWAE, FRIED) GREVOLVE/COLUMBIA The Neighbourhood JPLIBROWAE (LIRUTHERFORD, ZABELSM. MARGOTT, JFREEMAN, JPLIBROWAB FRIED) JPLIBROWAE (LIRUTHERFORD, ZABELSM. MARGOTT, JFREEMAN, JPLIBROWAB FRIED) JPLIBROWAE (LIRUTHERFORD, ZABELSM. MARGOTT, JFREEMAN, JPLIBROWAB FRIED) JREVOLVE/COLUMBIA REVOLVE/COLUMBIA | 34 | 3 |
| RE-ENI | 48 34 37 | 45 | THE BEACH JOHN STREET OF THE BEACH JURISH STREET OF THE BEACH STREET OF THE BEAC | | |
| 45 47 - | 48 34 37 TRY | 45 46 | THE BEACH JURISH BEACH JURIS | 37 | 2 |

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DATA COMPILED BY HOT NEW!

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November 28 2015 bill board

| HOT R&B | /HIP-HOP SONGS™ | | . " |
|--------------------------------|--|--------------|-----------------|
| 2 WKS. LAST THIS AGO WEEK WEEK | TITLE CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL | PEAK POS. | WKS.ON CHART |
| 0 0 1 | #1 AG HOTLINE BLING Drake NINETEENBS (A.GRAHAM.P. JEFFERIES, ITHOMAS) YOUNG MONEY/CASH MONEY/REPUBLIC | 1 | 15 |
| 2 2 2 | THE HILLS A MANO,ILLANGELO (A.TESFAYE,A.BALSHE,E.NICKERSON,ILANGELO) The Weeknd XO/REPUBLIC | 1 | 25 |
| 3 3 3 | 679 Fetty Wap Featuring Remy Boyz PEOPLES (W.J.MAXWELL,A.COSME JR.,J.POPE,B.GARCIA) RGF/300 | 3 | 20 |
| 7 4 4 | HERE Alessia Cara POPONKWIUG KOLE (A.CARACCIOLO, AWANSEL W.FELDER.CTILLIMAN, LHAYES, STGEROWGCO, RTGGERONGCO, TLAM) EPIPEF JAM EPIPEF JAM | 4 | 5 |
| 4 5 5 | CAN'T FEEL MY FACE A A PAYAMI MAX MARTIN (A TESFAYE MAX MARTIN S KOTECHA P SVENSSON A PAYAMI) XO/REPURI IC | 1 | 20 |
| 6 7 6 | JUMPMAN Drake & Future METRO BOOMIN (NLDWILBURNL WAYNE A.GRAHAM) A-I/FREEBANDZ/YOUNG MONEY/CASH MONEY/FPI//REPUBLIC | 6 | 8 |
| 5 6 7 | WATCH ME SILENTO BOLO DA PRODUCER (T.B.MINGO,R.L.HAWK) BOLO/CAPITOL | 2 | 38 |
| 10 10 8 | TRAP QUEEN Fetty Wap | 2 | 44 |
| 9 9 9 | HIT THE QUAN ILOVEMEMPHIS BUCK NASTY (R.M.COLBERT, JR.,C.M.WILLIAMS) PALM TREE/RUSH HOUR/RECORDS | 7 | 15 |
| 13 11 10 | ANTIDOTE Travi\$ Scott WONDAGUR, ESTROUND CLWESTER EO SHANKING E BYAN MERA O ERRENCECK OLGIVI, MICHELS A MOVSHON, ASTERWERS) GRAND HISTOEPPIC GRAND HISTOEPPIC | 10 | 11 |
| 14 14 11 | WHITE IVERSON Post Malone POST MALONE (A.POSTT.M.ROBERTS) REPUBLIC | 11 | 13 |
| 8 8 12 | DOWNTOWN Macklemore & Ryan Lewis Feat. Eric Nally, Melle Mel, Kool Moe Dee & Grandmaster Caz RLEWIS (B. MAGGERY/RLEWIS ES NALLY) JARPA J. RAWWINGS. JOUTTONE FLORY-BARRIES, THAGGERY D. ASPULNED) MACKLEMORE FINANCE BROS. | 6 | 12 |
| 12 12 13 | WHERE YA AT METRO BOOMIN (N.D.WILBURN,L.WAYNE,A.GRAHAM) Future Featuring Drake A-I/FREEBANDZ/EPIC | 11 | 17 |
| 11 13 14 | MY WAY NICK E BEATS (W.J.MAXWELL,A.COSME JR.,D.EAGLES) Fetty Wap Featuring Monty RGF/300 | 5 | 21 |
| 15 15 15 | AGAIN PEOPLES, SHY BOOGS (W.J.MAXWELL, B.GARCIA, E.J.TIMMONS) RGF/300 | 12 | 14 |
| 18 18 16 | DON'T Bryson Tiller DOPE BOI (BJILLER, LB. STEWART, HOLLINS, JR., M. CAREY, J. DUPRI, B.M. COX, J. AUSTIN) TRAPSOUL/RCA | 16 | 16 |
| - 22 17 | DG DRINK YOU AWAY IMBALAND,ITMBERLAKE,IROC (LITMBERLAKE,TXMOSLEY,LHARMON,LEFALINTEROY II) RCA | 17 | 3 |
| 20 19 18 | BACK UP DeJ Loaf Featuring Big Sean | 18 | 15 |
| 16 17 19 | IROCKSAYS (D.M.TRIMBLE,K.A.ADAMS,S.M.ANDERSON,C.GOSBERRY) IBGM/ČOLUMBIA BACK TO BACK Drake | 8 | 15 |
| 26 23 20 | DAXZ,N.SHEBIB,DRAKE (A.GRAHAM,J.CARTER.N.J.SHEBIB) YOUNG MONEY/CASH MONEY/REPUBLIC SAY IT TOry Lanez | 20 | 6 |
| - 44 21 | POPTORO (D.PETERSON, AWANSEL, A.WHITFIELD, D.HALLN. GILBERT, G.CHAMBERS) MAD LOVE/INTERSCOPE SG BET YOU CAN'T DO IT LIKE ME DLOW | 21 | 2 |
| 17 20 22 | ALL EYES ON YOU Meek Mill Feat. Chris Brown & Nicki Minaj | 8 | 21 |
| 23 24 23 | ADELICATA,MR. MORRIS (R.R.WILLIAMS,QATMARAI,C.M.BROWN,A.DELICATA,D.MORRIS,K.COSSOM) MAYBACH/ATLANTIC BLASE Ty Dolla \$ign Featuring Future & Rae Sremmurd | 23 | 12 |
| 27 26 24 | D.RUDNICK (T.GRIFFIN JR,N.D.WILBURN,A.I.S.BROWN,K.U.BROWN,G. HILL) ATLANTIC THE FIX Nelly Featuring Jeremih | 24 | 13 |
| 22 25 25 | DI MUSTARO,MADANS (CHAYNES, IR., D.MCFARLANE,MADAMS,C.BLANCHARD,D.BELL,K.ROLLINS,D.BROWN,M.GAYE,D.RITZ) RECORDS LIQUOR Chris Brown | 19 | 20 |
| | A.STÍTH,THE AQUARIUS (C.M.BROWN,A.STITH,O.SAMPSON) RCA BIG RINGS Drake & Future | - | |
| 21 27 26 | METRO BOOMIN (A.GRAHAM.N.D.WILBURN,L.WAYNE) A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC EXCHANGE Bryson Tiller | 16 | 8 |
| 34 33 27 | THE MEKANICS (B.TILLER,M.HERNANDEZ,M.JOHNSON,J.HALL) TRAPSOUL/RCA RIGHT HAND Drake | 27 | 4 |
| 24 28 28 | VINYLZ,FRANK DUKES (A.GRAHAM,A.HERNANDEZ,A.FEENY.K.GUNESBERKT.BRYANT) YOUNG MONEY/CASH MONEY/REPUBLIC COMFORTABLE K Camp | 19 | 14 |
| 25 29 29 | BIG FRUIT (K.T.CAMPBELL,L.CLOPTON,D.JACKSON,T.BALOGUN) 4.27/FTE/INTERSCOPE RGF ISLAND Fetty Wap | 19 | 18 |
| 29 31 30 | YUNG LAN (W.J.MAXWELL,M.S.MODI) RGF/300 DIAMONDS DANCING Drake & Future | 19 | 8 |
| 28 30 31 | METRO BOOMIN (AGRAHMANLDWILBURNLINKYNEL RITTERA FEENPY) A-UFREEBANDZYYOUNG MONEYCISH MONEYEPPI/REPUBLIC ME, MYSELF & I G-Eazy x Bebe Rexha | 18 | 8 |
| 46 32 32 | M.KEÉNAN,C.ANDERSSON (G.GILLUM,M.KEENAN,C.ANDERSSON,B.REXHA) G-EAZY/RVG/8PG/RCA WTF (WHERE THEY FROM) Missy Elliott Feat. Pharrell Williams | 32 | 4 |
| HOT SHOT 33 | PLWILLIAMS (M.ELLIOTT, PLWILLIAMS) THE GOLD MIND/ATLANTIC \$AVE DAT MONEY Lil Dicky Feat. Fetty Wap & Rich Homie Quan | 33 | 1 |
| 32 34 34 | MONEY ALWAYZ (D.BURD,M.WASHINGTON,D.D.LAMAR,W.J.MAXWELL) CMSN/ADA PLAY NO GAMES Big Sean Feat. Chris Brown & Ty Dolla \$ign | 25 | 8 |
| 38 35 35 | RYMMELIHANNI (SAJAMEESOA) DANNER ILAJAMINSONLA MARONNI JERFIN REJERINGE GERFINANALI LETRILY) GOOD JEEF IM JUGG Fetty Wap Featuring Monty | 28 | 12 |
| 35 37 36 | STICK TALK Future | 32 | 7 |
| - 41 37 | JILUELLEN (DOMILBURN,J.H.LUELLEN) DIGITAL DASH Drake & Future | 37 | 2 |
| 30 38 38 | SCHOLARSHIPS Drake & Future | 22 | 8 |
| 33 36 39 | METRO BOOMIN (A.GRAHAM,N.D.WILBURN,L.WAYNE) A:1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 25 | 8 |
| 37 42 40 | R.I.C.O. Meek Mill Featuring Drake vinyuz,cubeatz (r.R.WILLIAMS,A.GRAHAM,A.HERNANDEZK.GOMRINGER) MAYBACH/ATLANTIC | 14 | 20 |
| RE-ENTRY 41 | PLAYER TINASHE FEATURING CITIES Brown LULOU, ALEX PURPLE (T.KACHINGWE, LLOULES, A.KRONLUND, C.ANGELIDES, C.M.BROWN) RCA NOTHING PLIT TOURIE (INCTACRAM MODELS). Lill Wayne & Charlie Duth | 41 | 2 |
| 31 40 42 | NOTHING BUT TROUBLE (INSTAGRAM MODELS) Lil Wayne & Charlie Puth COOK CLASSICS, CPUTH (C.PUTH, D.CARTER) Dick Poors Foothing Chris Prown | 31 | 17 |
| NEW 43 | SORRY Rick Ross Featuring Chris Brown Storch, Diego Ave (WLROBERTS II,S.STORCH, D.AVENDANO, C.M.BROWN) MAYBACH/SLIP-P-SLIDE/DEF JAM MAYBACH/SLIP-P-SLIDE/DEF JAM DESIRON STORENGE AVENTAGE PROJECT STORENGE PROJECT ST | 43 | 1 |
| 39 43 44 | I'M THE PLUG Drake & Future METRO BOOINNI,LIUELLEN (A.GRAHAMA,D.WILBURN,LIHLUELLEN) A-1/FREEBANDZ/YOUNG MONEY/CESH MONEY/EPI/FREUBUK THE NUCLEUR | 27 | 8 |
| RE-ENTRY 45 | IN THE NIGHT The Weeknd A PAYAMI, MAX MARTIN, THE WEEKND (A,TESFAYE, A, BALSHE, MAX MARTIN, S.KOTECHA, P.SVENSSON, A, PAYAMI) XO/REPUBLIC THE MACALINA | 36 | 3 |
| 43 46 46 | TELL YOUR FRIENDS The Weeknd The POPE KWESTTHE WEEKND, ILLANGELO (ATESFAYE K. OWEST, C. POPE, ILLANGELO, C. MARSHALL R. PLONGELO (ATESFAYE K. OWEST, C. POPE, ILLANGELO, C. MARSHALL R. PLONGELO (ATESFAYE K. OWEST, C. POPE, ILLANGELO (ATESFAYE K. OWEST, | 19 | 11 |
| 36 39 47 | 100 The Game Featuring Drake CARDO IN THE BEALULUMO LIXINOR SENTON, LIDIKS, AGRAHMALE JULIAN IR, RUATOUR, PBRYSON) FIFTH ADMENIORITY RECOGNOMY (YEAR) | 25 | 17 |
| 40 45 48 | LIVE FROM THE GUTTER METRO DOMINI, LUIELLEN (A,GRAHAM, NLOWILBURN, LIWAYNEM, SAMULES) A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/PEPC/TREPUBLIC | 27 | 8 |
| 50 50 49 | THOUGHT IT WAS A DROUGHT METRO BOOMIN,A.RITTER (N.D.WILBURN,L.WAYNE,A.RITTER) A-1/FREBANDZ/EPIC | 42 | 10 |
| 45 49 50 | ACQUAINTED The Weeknd BRN BILLIONS, ALLANGELO, QUEMNEVILLE, DANNING BRN BILLIONS, ALLANGELO, QUEMNEVILLE, DANNING BRN BOX STREED, BURNEVILLE, DANNING BRN | 22 | 11 |

| TO | PR | &B/HIP-HOP ALBUMS™ | |
|--------------|--------------|---|-----------------|
| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL | WKS.ON CHART |
| 1 | 1 | #1 THE WEEKND Beauty Behind The Madness | 11 |
| 5 | 2 | BRYSON TILLER TRAPSOUL/RCA | 7 |
| HOT SHOT | 3 | ANGIE STONE Dream | 1 |
| DEBUT | | FETTY WAP Fetty Wap | 7 |
| 2 | 5 | RGF/300/AG LALAH HATHAWAY Live | 2 |
| H | | JANET Unbreakable | 6 |
| 3 | 6 | RHYTHM NATION/BMG DRAKE & FUTURE What A Time To Be Alive | 8 |
| 8 | 7 | A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC THE GAME The Documentary 2 | - |
| 6 | 8 | FIFTH ADMENDMENT/BLOOD MONEY/EONE | 5 |
| 24 | 9 | GG LEON BRIDGES Coming Home FUTURE DS2 | 21 |
| 9 | 10 | A-1/FREEBANDZ/EPIC | 17 |
| 14 | • | DREAMVILLE/ROC NATION/COLUMBIA | 49 |
| 12 | 12 | DRAKE If You're Reading This It's Too Late YOUNG MONEY/CASH MONEY/REPUBLIC | 40 |
| 10 | 13 | MACHINE GUN KELLY General Admission | 4 |
| 7 | 14 | THE GAME The Documentary 2.5 FIFTH ADMENDMENT/BLOOD MONEY/EONE | 4 |
| 13 | 15 | KENDRICK LAMAR TO Pimp A Butterfly TOP DAWG/AFTERMATH/INTERSCOPE/IGA | 35 |
| 17 | 16 | TYRESE Black Rose | 18 |
| 19 | 17 | TRAVI\$ SCOTT Rodeo | 10 |
| 11 | 18 | DJ KHALED I Changed A Lot WE THE BEST/RED ASSOCIATED LABELS | 3 |
| 15 | 19 | DR. DRE Compton | 14 |
| NEW | 20 | TALIB KWELI/9TH WOONDER Indie 500 | 1 |
| NEW | 21 | GOLDLINK And After That, We Didn't Talk | 1 |
| 18 | 22 | MAC MILLER GO:OD AM WARNER BROS. | 8 |
| 16 | 23 | TAMAR BRAXTON Calling All Lovers | 6 |
| 29 | 24 | PS SOUNDTRACK Empire: Original Soundtrack From Season 1 20TH CENTURY FOX/COLUMBIA | 36 |
| 23 | 25 | SOUNDTRACK Southpaw | 16 |
| | | SHADY/INTERSCOPE/IGA | |
| RA | ΡS | TREAMING SONGS™ | |
| LAST | THIS | TITLE Artist | WKS. ON |
| WEEK 1 | WEEK 1 | #1 HOTLINE BLING Drake | CHART 14 |
| - | | 4 WKS YOUNG MONEY/CASH MONEY/REPUBLIC 679 Fetty Wap Feat. Remy Boyz | 20 |
| 3 | 3 | WATCH ME Silento | 38 |
| 2 | | BOLO/CAPITOL JUMPMAN Drake & Future | - |
| 4 | 4 | A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC TRAP QUEEN Fetty Wap | 8 |
| 5 | 5 | RGF/300 Fetty Wap HIT THE QUAN iLoveMemphis | 43 |
| 6 | 6 | PALM TREE/RUSH HOUR/RECORDS | 13 |
| 7 | 7 | MY WAY RGF/300 Fetty Wap Feat. Monty | 17 |
| 8 | 8 | ANTIDOTE Travi\$ Scott | 8 |
| 11 | 9 | SEE YOU AGAIN Wiz Khalifa Feat. Charlie Puth UNIVERSAL STUDIOS/ATLANTIC/RRP | 33 |
| 10 | 10 | WHERE YA AT Future Feat. Drake A-1/FREEBANDZ/EPIC | 14 |
| 12 | 11 | AGAIN Fetty Wap | 14 |
| NEW | 12 | BET YOU CAN'T DO IT LIKE ME DLOW | 1 |
| 9 | 13 | DOWNTOWN Macklemore & Ryan Lewis MACKLEMORE/WARNER BROS. | 11 |
| 13 | 14 | WHITE IVERSON Post Malone | 6 |
| 17 | 15 | COME GET HER EARDRUMA/INTERSCOPE Rae Sremmurd | 4 |
| - | 16 | BACK TO BACK Drake | 15 |

BIG RINGS
A 1/EDEFRANDZ/YOUNG MONEY/CASH MO

NO ROLE MODELZ

ENERGY
VOUNG MONEY/CASH MONEY/REPUBLIC

RIGHT HAND

COUNC MONEY/CASH MONEY/REPUBLIC

ALL EYES ON YOU Meek Mill Feat. Chris Brown & Nicki Minaj

FLEX (OOH OOH) Rich Homie Quan

DIAMONDS DANCING Drake & Future
A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC

Ty Dolla \$ign Feat. Future & Rae Sremmurd

BACK UP

BLASE

18

22

16

15 20

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21

23

24

18

20 21

Drake & Future

DeJ Loaf Feat. Big Sean

8

15

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8

7



Stone's Dream Debuts

R&B singer **Angie Stone** (above) earns her highest-charting set since 2007 on Top R&B/Hip-Hop Albums as *Dream* debuts at No. 3 (9,000 sold in the week ending Nov. 12, according to Nielsen Music). It's her best-ranked album since her fourth studio release, *The Art of Love & War*, crowned the chart for one week in 2007 (16,000 first-week sales). *Dream*'s lead single, "2 Bad Habits," slides two spots from its peak (20-22) on Adult R&B due to an 8 percent dip in plays at the format.

On Hot R&B/Hip-Hop Songs, DLOW's dancechallenge rap track "Bet You Can't Do It Like Me" soars 44-21 in its second week while entering the Billboard Hot 100 at No. 61 (and Hot Rap Songs at No. 15). A 126 percent jump in streams (5.6 million U.S. streams during the tracking week) is the main driver for the climb. Almost all of the streams (93 percent) stem $from\ You Tube\ views,\ with$ several user-generated videos contributing. The viral hit notches the highest arrival on Rap Streaming Songs, coming in at No. 12.

Meanwhile, rapper **Travis Scott** secures his first top 10 on Hot R&B/Hip-Hop Songs as "Antidote" steps 11-10 in its 11th week on the chart. Radio airplay assists in the ascent, pushing the track 8-7 (its current peak) on Mainstream R&B/Hip-Hop Airplay, where it rises 15 percent in spins.

—Amaya Mendizabal

November 28

| WKS. LAST THIS T | ISONGS TM IITLE CERTIFICATION Artist | PEAK | WKS. 0 |
|--------------------------------|--|------|--------|
| AGO WEEK WEEK P | RODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL #1 GINZA ROLVING | POS. | CHAR |
| 1 1 1 | STUDIES UL DOSORIO BAUNUL RAMINEZ SUMEZZOCINO RIOS STULLIDA HOYOS.CA PUTNO GOMEZ) CHIROLA INTINUALE LE PERDON Nicky Jam & Enrique Iglesias | 1 | 17 |
| 2 2 2 SN | GA WHITEBLACK (VLRIVERA CAMINERO, SAGA WHITEBLACK, LO.MEDINA VELEZJTHOMAS, THOMAS, MARRY JAMES, E. MUGLESIAS) CODISCOS (LA INDUSTRIA/ŠÓNY MUSIC LATIN | 1 | 41 |
| 3 3 3 T | BORRO CASSETTE Maluma HE RUDE BOYS (JLLONDONO ARIAS,D.CANO RIOS,K.MAURICIO JIMENEZ,B.SNAIDER LEZCANO) SONY MUSIC LATIN | 3 | 17 |
| 3 4 4 A | ROPUESTA INDECENTE Romeo Santos .SANTOS (A.SANTOS) SONY MUSIC LATIN | 1 | 12 |
| 11 0 3 A | DESPUES DE TI QUIEN VALDES (I.CHAYEZ ESPINOZA) La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN | 5 | 15 |
| 4 5 6 L | SUNSET Farruko Featuring Shaggy & Nicky Jam JOHNSTON (LE.REYES ROSADO.).R.RIVERA CAMINERO.O.R.BURRELLI.T.JOHNSTON.N.S.ILVERA) SONY MUSIC LATIN | 3 | 16 |
| | TE METISTE Ariel Camacho y Los Plebes del Rancho DEL JGONZALEZ TERRAZAS (S.MERCADO) | 2 | 38 |
| | A GOZADERA Gente de Zona Featuring Marc Anthony OTIFF,S.GEORGE (A.HERNANDEZ DELGADO,R. M.MARTINEZ AMEY,A.GONZALEZ ARROYO) MAGNUS/SONY MUSIC LATIN | 2 | 29 |
| | PIENSALO Banda Sinaloense MS de Sergio Lizarraga LIZARRAGA,BANDA SINALOENSA MS (H.PALENCIA CISNEROS) REMEX | 6 | 20 |
| 9 10 10 C R | CUAL ADIOS VERDUZCO (FATO) Banda Clave Nueva de Max Peraza TALENT MUSIC GROUP/FONOVISA/UMLE | 7 | 20 |
| | AIVEN Daddy Yankee JEDAY (R.L.AYALA RODRIGUEZ,C.JEDAY) EL CARTEL/CAPITOL LATIN/UMLE | 11 | 7 |
| | PONGAMONOS DE ACUERDO Julion Alvarez y Su Norteno Banda ALVAREZ (A.OLIVAS) FONOVISA/UMLE | 11 | 11 |
| | TE BUSCO COSCULIUEIA / NICKY JAM SARRAGA (LOSCULIUEIA, NRIVERA CAMINERO, L.I. ROMERO, M. CEDENO URBANILE SARRAGA, EGONZALEZ) ROTIVEILAS | 13 | 8 |
| | HABLEMOS Ariel Camacho y Los Plebes del Rancho JGONZALEZ TERRAZAS (F.DE JESUS MARTINEZ CERDA) DEL | 14 | 4 |
| HOT SHOT 15 S | SOLO CON VERTE OTLISTED (NOT LISTED) Banda Sinaloense MS de Sergio Lizarraga LIZOS | 15 | 1 |
| | AG EL MISMO SOL Alvaro Soler Featuring Jennifer Lopez HIMSMO SOL Alvaro Soler Featuring Jennifer Lopez HIMSMO SOL Alvaro Soler Featuring Jennifer Lopez | 16 | 7 |
| | SE VA MURIENDO MI ALMA La Septima Banda | 14 | 13 |
| 22 22 10 E | ENCANTADORA Yandel | 18 | 4 |
| 19 17 10 0 | AZE (L.VEGUILLA MALAVE,E.ROSA CINTRON,E.A.VARGAS BERRIOS,C.E.REYES-ROSADO) SONY MUSIC LATIN CHOCA Plan B | 17 | 12 |
| | UNY TUNES (O.J.VALLE VEGA,E.F.VAZQUEZ,F.SALDANA,V.CABRERAS) PINA/SONY MUSIC LATIN POR QUE ME ILUSIONASTE? MALENZUELA (B.SANDOVAL) PONS REKORDZ/FONOVISA/UNILE TONS REKORDZ/FONOVISA/UNILE | 18 | 7 |
| R | VALENZÜELA (B.SANDOVAL) TONS REKORDŽ/FONOVISA/UMLE AUNQUE AHORA ESTES CON EL Calibre 50 | | |
| 16 16 21 ,; | TIRADO CASTANEDA (LE.MURGUIA PEDRAZA,M.L.ARRIAGA) DISA/UMLE QUE SE SIENTA EL DESEO Wisin Featuring Ricky Martin | 9 | 27 |
| 25 20 22 1 | S LEGENDRIOS (IL MORERA LUNAL, A.O'NEILL, M.A. RAMIREZ CARRASQUILLO, R.MARTINUZRITORRES BETANCOURT) SONY MUSIC LATIN NO VALORASTE Roberto Tapia | 20 | 7 |
| 17 21 23 _{R.} | TAPIA (R.TAPIA) FONOVISA/UMLE | 16 | 14 |
| 20 23 24. _{Y.} | ROMERO, A. RAYO GIBO (P.CAPO, J.GOMEZ, Y.ROMERO, B.LUÉNGO, R.MARTIN) SONY MUSIC LATIN | 6 | 20 |
| 35 26 25 c. | 'QUE HA SIDO DE TI? Chuy Lizarraga y Su Banda Tierra Sinaloense FONOVISA/UNE FONOVISA/UNE FONOVISA/UNE | 25 | 6 |
| 24 25 26 _M | NO QUERIA ENGANARTE Victor Manuelle KIYAVI/SONY MUSIC LATIN | 23 | 13 |
| | VADA MAS POR ESO LUIS COFONEL LUNA DIAZ (L.L.DIAZ,J.O,TARAZON) EMPIRE PRODUCTIONS/DEL | 19 | ç |
| | SG MAYOR QUE YO 3 Luny Tunes, Daddy Yankee, Wisin, Don Omar, Yandel Uniy Tunes (ILloorera Lunal) yesulla malwenolakoror riyera pinarlamia roorekezi saldama.) Mojete/imie | 28 | 3 |
| | ILO HACEMOS BIEN Wisin ntama the galden boy (ollepean matos ja altorres-bredi cistrollisantama lugo) saminez lupezi salvais montes Melodus de orojsony mick latin | 12 | 17 |
| | PISTEARE LIZARRAGA (A.DE LA CRUZ GARCIA, J.L.CHAGOLLA) Banda Los Recoditos EL RECODO/FONOVISA/UMLE | 30 | 2 |
| | IN BESO Baby Rasta & Gringo Nama the goldon boy (dilemonshila).a.dosres-berei cestrolisandma lusojamontuko vegalpamoralis prezidieteda moto) Giman, somo dilemonshila (alto beso dilemonshila). | 25 | 1 |
| | O APRENDI DE TI Ha*Ash .NORIEGA,T.MITCHELL (.I.L.ROMA, A.G.PEREZ MOSA, H.N.PEREZ MOSA) SONY MUSIC LATIN | 32 | 4 |
| | QUIERO OLVIDAR J Alvarez. IINE,MONTANA (LD.ALVAREZ,K.D.GINORIO,ALOZADA-ALGARIN.N.DIAZ-MARTINEZ) ON TOP OF THE WORLD/SONY MUSIC LATIN | 30 | 12 |
| | PARA QUE AMARTE La Maquinaria Nortena NOVOA (L.L.DIAZ,J.INZUNZA FAVELA) AZTECA/FONOVISA/UMLE | 26 | 13 |
| | COS DE AMOR Jesse & Joy KSMITH, LE HUERTA UECKE (L'REEVES, RWESTBERG, DLE VERETT, LHUERTA UECKE, LEDUARDO HUERTA UECKE) WARNER LATINA | 30 | 8 |
| 28 28 36 A | AHORA QUE TE VAS Christian Daniel Mistian daniel Jatores-Arbei Octroches fontjøyes opelio (orristian daniel Jaatores-Arbei Octroches fontjøyes opelio (orristian daniel Jaatores-Arbei Octroches fontjøyes) Official a | 17 | 10 |
| | POR QUE TERMINAMOS? Gerardo Ortiz ORITZ (J.INZUNZA FAVELA,L.LDIAZ) BAD SIN/DEL/SONY MUSIC LATIN | 37 | 8 |
| 14 42 38 Y | / POR LO PRONTO Alfredo Olivas .0LIVAS (A.OLIVAS) SAHUARO/SONY MUSIC LATIN | 38 | ç |
| . 47 30 Y | ATE PERDI LA FE La Arrolladora Banda el Limon de Rene Camacho CAMACHO TIRADO (E.MUNOZ.H.PALENCIA CISNEROS) DISA/UMLE | 39 | 2 |
| 43 43 40 L | A GRIPA Calibre 50 | 40 | 3 |
| DE-ENTDY A1 P | PICKY Joey Montana | 32 | 12 |
| 47 45 43 E | REDIKADOR (E.MIRANDA). DELGADO) CAPITOL LATIN/UMLE EL REY DE CORAZONES Ariel Camacho y Los Plebes del Rancho | 42 | 5 |
| NEW 43 P | J.GONZALEZ TERRAZAS (H.HERRERO,L.GOMEZ ESCOLAR) POR SI ESTAS CON EL PENDIENTE Voz de Mando | 43 | 1 |
| | GAXIOLA (I.INZUNZA FAVELA,H.PALENCIA CISNEROS) AFINARTE/SONY MUSIC LATIN BAILAME Alex Sensation Featuring Yandel & Shaggy | | _ |
| | W.POLANCO,DAWIN (ALEX SENSATION,L.VEGUILLA MALAVE,O.R.BURRELL,O.ROSARIO) EDNE TE ACUERDAS DE TU AMIGA Adriel Favela | 39 | 8 |
| 33 33 45 J. | A.INZUNZA,R.ORRANTIA (J.A.INZUNZA FABELA,L.L.DIAZ) GERENCIAS60/SONY MUSIC LATIN /OLVER A COMENZAR Marc Anthony | 27 | 13 |
| - 49 46 s. | RECUERDAME Pablo Alboran | 38 | 11 |
| 39 34 47 E | J.ROSSE (P.ALBORAN) WARNER LATINA | 34 | 6 |
| 40 41 46 F. | ME GUSTAS ME GUSTAS JUARREZ (O,TARAZON) Regulo Caro DEL A MIEL DE SU SALIVA Banda El Recodo de Cruz Lizarraga | 41 | 6 |
| | .A MIEL DE SU SALIVA Banda El Recodo de Cruz Lizarraga | | |

| TOP L | ATIN ALBUMS™ | |
|----------------------|---|------------------|
| LAST THIS WEEK WEEK | ARTIST CERTIFICATION Title | WKS. ON CHART |
| HOT SHOT DEBUT | #1 YANDEL Dangerous | 1 |
| NEW 2 | ARIEL CAMACHO Y LOS PLEBES DEL RANCHO DEL/SONY MUSIC LATIN Hablemos | 1 |
| 24 3 | GG GERARDO ORTIZ A Hoy Mas Fuerte | 26 |
| NEW 4 | CARLA MORRISON Amor Supremo | 1 |
| NEW 5 | REMMY VALENZUELA Mi Princesa FONOVISA/UMLE | 1 |
| 3 6 | ANDREA BOCELLI Cinema: Edicion En Espanol SUGAR/UNIVERSAL MUSIC LATINO/UMLE | 3 |
| NEW 7 | YURIDIA SONY MUSIC LATIN | 1 |
| 5 8 | JUAN GABRIEL A LOS DUO FONOVISA/UMLE | 40 |
| 4 9 | VARIOUS ARTISTS Radio Exitos: El Disco del Ano 2015 FONOVISA/UMLE | 3 |
| 7 10 | JUAN GABRIEL Mis Numero 1 40 Aniversario | 67 |
| 8 11 | BANDA SINALOENSE MS DE SERGIO LIZARRAGA En Vivo: Guadalajara - Monterrey Lizos | 11 |
| 15 12 | VARIOUS ARTISTS Banda #1's 2015 | 2 |
| 1 13 | MALUMA Pretty Boy Dirty Boy | 2 |
| 6 14 | FARRUKO Visionary CARBON FIBER/SONY MUSIC LATIN | 3 |
| 10 15 | ROMEO SANTOS A Formula: Vol. 2 | 90 |
| 35 16 | PS VICTOR MANUELLE Que Suenen Los Tambores KIYAVI/SONY MUSIC LATIN | 29 |
| 18 17 | VARIOUS ARTISTS Corridos #1's 2015 FONOVISA/UMLE | 2 |
| 16 18 | MARCO ANTONIO SOLIS 15 Inolvidables FONOVISA/UMLE | 53 |
| 22 19 | JULION ALVAREZ Y SU NORTENO BANDA Lecciones Para El Corazon DISA/UMLE | 15 |
| NEW 20 | PABLO ALBORAN Tour Terral: Tres Noches En Las Ventas WARNER LATINA | 1 |
| 12 21 | GLORIA TREVI El Amor | 12 |
| 9 22 | MARCO ANTONIO SOLIS Por Amor A Morelia Michoacan: En Vivo HABARI/UNIVERSAL MUSIC LATINO/UMLE | 3 |
| 13 23 | PITBULL Dale FAMOUS ARTIST/MR. 305/SONY MUSIC LATIN | 17 |
| NEW 24 | BANDA TIERRA SAGRADA Seguimos La Fiesta | 1 |
| 17 25 | VICENTE FERNANDEZ Muriendo de Amor | 5 |

| RE | GIO | NAL MEXICAN DIGITAL SONG | S™ |
|--------------|--------------|---|-----------------|
| LAST WEEK | THIS WEEK | TITLE Artist | WKS.ON CHART |
| 4 | 0 | #1 SOLO CON VERTE Banda Sinaloense MS de Sergio Lizarraga | 2 |
| 1 | 2 | TE METISTE Ariel Camacho y Los Plebes del Rancho | 38 |
| 2 | 3 | DESPUES DE TI QUIEN La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN | 21 |
| 3 | 4 | HABLEMOS Ariel Camacho y Los Plebes del Rancho | 8 |
| 5 | 5 | CUAL ADIOS Banda Clave Nueva de Max Peraza | 21 |
| 6 | 6 | PIENSALO Banda Sinaloense MS de Sergio Lizarraga | 23 |
| 11 | 7 | DEL NEGOCIANTE Los Plebes del Rancho de Ariel Camacho DEL | 6 |
| 8 | 8 | CONTIGO Calibre 50 | 42 |
| 12 | 9 | HABLAME DE TI Banda Sinaloense MS de Sergio Lizarraga | 57 |
| 13 | 10 | EL AMOR DE SU VIDA Julion Alvarez y Su Norteno Banda FONOVISA/UMLE | 36 |
| NEW | 11 | YO QUISIERA ENTRAR Ariel Camacho y Los Plebes del Rancho | 1 |
| 7 | 12 | PONGAMONOS DE ACUERDO Julion Álvarez y Su Norteno Banda FONOVISA/UMLE | 6 |
| 10 | 13 | TE CAMBIO EL DOMICILIO Banda Carnaval | 10 |
| NEW | 14 | LA VIDA RUINA Grupo Marca Registrada Feat. Ariel Camacho DEL/SONY MUSIC LATIN | 1 |
| 15 | 15 | MI RAZON DE SER Banda Sinaloense MS de Sergio Lizarraga | 125 |
| 17 | 16 | COMO LA FLOR CAPITOL LATIN/UMLE Selena | 302 |
| 9 | 17 | PISTEARE Banda Los Recoditos | 3 |
| 14 | 18 | SE VA MURIENDO MI ALMA La Septima Banda FONOVISA/UMLE | 13 |
| 20 | 19 | EL KARMA Ariel Camacho y Los Plebes del Rancho | 58 |
| 16 | 20 | A LO MEJOR Banda Sinaloense MS de Sergio Lizarraga | 32 |
| RE | 21 | ?POR QUE ME ILUSIONASTE? Remmy Valenzuela FONOVISA/UMLE | 5 |
| 19 | 22 | MI VICIO MAS GRANDE Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE | 30 |
| RE | 23 | LA CHONA Los Tucanes de Tijuana FONOVISA/UMLE | 2 |
| 21 | 24 | BIDI BIBI BOM BOM Selena | 259 |
| 18 | 25 | AUNQUE AHORA ESTAS CON EL Calibre 50 DISA/UMLE | 26 |



Yandel Lands At No. 1

Puerto Rican urban artist Yandel (above) bows at No. 1 on Top Latin Albums with his latest studio release, Dangerous (5,000 copies sold in the week ending Nov. 12, according to Nielsen Music). It's the chart veteran's second solo No. 1 following De Lider a Leyenda, which started with 6,000 in 2013. (He also led the list five times as half of reggaeton duo Wisin & Yandel.)

The new album's entrance gives Yandel his fourth No. 1 on Latin Rhythm Albums, which, when combined with his charttoppers as part of Wisin & Yandel, brings his total to 11. Meanwhile, Yandel's single "Encantadora" hops 22-18 on Hot Latin Songs, marking his seventh trip to the top 20.

Scoring the Hot Shot Debut on Hot Latin Songs is Banda Sinaloense MS **de Sergio Lizarraga**'s "Solo Con Verte" at No. 15.

Streaming is the biggest factor contributing to the debut, due in part to the Nov. 9 release of the track's music video, which has amassed 3.7 million worldwide YouTube views. The song jumps 4-1 on Regional Mexican Digital Songs in its second week (up 212 percent, to 2,000 downloads), earning the group its fifth No. 1 on the list. The rise ties the band with Calibre 50, Gerardo
Ortiz and Jenni Rivera for
the most chart-toppers on the 5-year-old tally.

—Amaya Mendizabal

37

NOCHE DE PASION

Frank Reyes

34

SALES, AIRPLAY & STREAMING DATA COMPLED BY Compiled by Nielsen ranled by Sales data

Thristian/Gos

November 28 2015

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION PRODUCER (SONGWRITER) | Artist | PEAK POS. | WKS. ON CHART |
|---------------|--------------|--------------|---|--|--------------|------------------|
| 1 | 1 | 1 | #1 OCEANS (WHERE FEET MAY FAI M.G.CHISLETT (M.CROCKER,J.HOUSTON,S.LIGTHELM) | HILLSONG/SPARROW/CAPITOL CMG | 1 | 113 |
| 4 | 3 | 2 | GOOD GOOD FATHER R. COPPERMAN (J.P.M.BARRETT,T.BROWN) | Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG | 2 | 7 |
| NE | w | 3 | IN THE GARDEN B.APPLEBERRY (NOT LISTED) | Emily Ann Roberts | 3 | 1 |
| 5 | 4 | 4 | JUST BE HELD M.A.MILLER (M.HALL,B.HERMS,M.WEST) | Casting Crowns BEACH STREET/REUNION/PLG | 4 | 20 |
| 6 | 5 | 5 | THE RIVER C.WEDGEWORTH (J.FELIZ,C.WEDGEWORTH,J.SILVERBERG) | Jordan Feliz | 5 | 11 |
| 2 | 2 | 6 | FIRST P.MABURY,J.INGRAM (L.DAIGLE,P.MABURY,J.INGRAM,M.L.C.FIE | Lauren Daigle ELDES,H.BENTLEY) CENTRICITY | 2 | 25 |
| 3 | 6 | 7 | FLAWLESS B.GLOVER,D.GARCIA (B.MILLARD,M.SCHEUCHZER,N.COCHRAN,R.SHAFFER,B.GRAUL | MercyMe ,S.J.OLDS,D.A.GARCIA,B.GLOVER) FAIR TRADE | 2 | 32 |
| 7 | 7 | 8 | FEEL IT tobyMa D.GARCIA,TOBYMAC (T.MCKEEHAN,D.A.GARCIA,C.R.BARLOWE) | c Featuring Mr. Talkbox FOREFRONT/CAPITOL CMG | 5 | 19 |
| 8 | 8 | 9 | SAME POWER S.MOSLEY (J.CAMP, J.INGRAM) STO | Jeremy Camp DLEN PRIDE/SPARROW/CAPITOL CMG | 7 | 21 |
| 9 | 9 | 10 | MY STORY J.REDMON (M.WEAVER,J.INGRAM) | Big Daddy Weave FERVENT/WORD-CURB | 9 | 19 |
| 13 | 12 | 11 | THERE IS POWER L.L.BREWSTER,C.WEDGEWORTH (L.L.BREWSTER,M.L.C.FIELDE | Lincoln Brewster | 11 | 26 |
| 12 | 13 | 12 | AIR I BREATHE S.MOSLEY (M.KEARNEY,S.MOSLEY) | Mat Kearney AWARE/REPUBLIC/INPOP | 12 | 22 |
| 11 | 11 | 13 | LIFT YOUR HEAD WEARY SINNER (CH C.PASCHALL,E.CASH,D.CROWDER (E.CASH,D.CROWDER,S.PHILPOTT | | 11 | 22 |
| 14 | 14 | 14 | PRODIGAL S.MOSLEY (D.FREY,B.MCDONALD,S.MOSLEY) | Sidewalk Prophets WORD-CURB | 14 | 23 |
| 15 | 15 | 15 | GRACE WINS P.KIPLEY (M.WEST) | Matthew West SPARROW/CAPITOL CMG | 15 | 14 |
| 16 | 16 | 16 | YOU ARE LOVED C.BROWN (C.CLEVELAND, K.WILLIAMS, J.ZEGAN, J.SOJKA) | Stars Go Dim FERVENT/WORD-CURB | 16 | 9 |
| NE | w | 17 | SOMETHING IN THE WATER B.APPLEBERRY (C.UNDERWOOD, C.DESTEFANO, B.J.CORNELIUS | Celeste Betton REPUBLIC | 17 | 1 |
| 17 | 17 | 18 | DELIVERER P.MOAK (M.MAHER,N.RINEHART,W.RINEHART) | Matt Maher ESSENTIAL/PLG | 17 | 19 |
| 21 | 19 | 19 | LIVE ON FOREVER J.MOHILOWSKI (J.HAVENS,M.FUQUA,J.MOHILOWSKI,D.OSTEBO | J.INGRAM) The Afters | 19 | 10 |
| 18 | 18 | 20 | BE ONE B.HERMS (N.GRANT, B.MIZELL, S.MIZELL, E.WEISBAND) | Natalie Grant | 18 | 8 |
| 19 | 21 | 21 | GLOW IN THE DARK B.GLOVER (J.GRAY,B.GLOVER) | Jason Gray CENTRICITY | 19 | 20 |
| 31 | 26 | 22 | ALONE B.FOWLER (H.MILLER,B.FOWLER,T.MCKEEHAN,T.MCKEEHAN) | Hollyn Featuring TRU | 22 | 4 |
| 24 | 25 | 23 | GUILTY S.MOSLEY (J.OTERO,P.STEWART) | newsboys FAIR TRADE | 23 | 7 |
| 26 | 20 | 24 | YOUR WORDS Third THE SOUND KIDS (M.POWELL,T.ANDERSON,M.LEE,D.CARR) | Day Featuring Harvest ESSENTIAL/PLG | 20 | 14 |
| 25 | 23 | 25 | IT'S NOT OVER YET TEDD T. (L.SMALLBONE, J.SMALLBONE, B.GLOVER, T.T.JORNHOM | for KING & COUNTRY K.RICTOR) FERVENT/WORD-CURB | 23 | 7 |
| | | | | | | |

HOT CHRISTIAN SONGS™

| WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION PRODUCER (SONGWRITER) | Artist | PEAK POS. | WKS. ON CHART |
|-------------|--------------|--------------|---|---|--------------|------------------|
| 1 | 1 | O | #1 WANNA BE HAPPY? K.FRANKLIN,S.MARTIN (K.FRANKLIN,A.GREEN) | Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION | 1 | 11 |
| 2 | 2 | 2 | WORTH Anthony A.BROWN, J.SAVAGE (A. BROWN) | Brown & group therAPy KEY OF A/VMAN/TYSCOT | 1 | 29 |
| 3 | 3 | 3 | INTENTIONAL T.GREENE,V.NAVEJAR (T.GREENE) | Travis Greene | 1 | 28 |
| 5 | 4 | 4 | WORTH FIGHTING FOR A.W.LINDSEY (B.C.WILSON,A.LINES) | Brian Courtney Wilson | 3 | 41 |
| 4 | 5 | 5 | # WAR CHARLES JENKINS Charles Jenki | ns & Fellowship Chicago | 2 | 54 |
| 6 | 6 | 6 | YES YOU CAN A.W.LINDSEY (C.DIXSON,M.L.SAPP) | Marvin Sapp RCA INSPIRATION | 3 | 40 |
| 8 | 7 | 7 | I'M GOOD R.JERKINS (R.JERKINS, J.AUSTIN, T.BOWMAN, JR., M.WINANS, JI | Tim Bowman Jr. R.,L.WARE,A.ROSS) LIFESTYLE | 7 | 20 |
| 7 | 8 | 8 | I LUH GOD Erica Camp W.CAMPBELL,L.A.DANIELS (W.CAMPBELL,E.M.ATKINS-CAMPBE | bbell Featuring Big Shizz | 1 | 33 |
| 9 | 9 | 9 | GOTTA HAVE YOU W.CAMPBELL, P.MORTON (P.J. MORTON, J. MCREYNOLDS, W.CAM) | Jonathan McReynolds | 8 | 33 |
| 12 | 12 | 10 | I'M YOURS K.BOWIE,C.CARTER (C.J.HOBBS) | Casey J | 10 | 11 |
| 15 | 14 | 1 | LIKE NO OTHER D.WEATHERSPOON (B.CAGE) | Byron Cage | 11 | 6 |
| 17 | 16 | 12 | RESTORE ME AGAIN D.HADDON,M.HODGE (D.HADDON,D.BLUMFIELD) | Deitrick Haddon | 12 | 13 |
| 10 | 13 | 13 | YOU LOVE ME (BEST OF MY LOVE) R.ROBINSON (M.WHITE,A.MCKAY,A.WILSON,G.P.ROBINSON) | Anita Wilson MOTOWN GOSPEL | 10 | 11 |
| 19 | 15 | 14 | PLACE CALLED VICTORY D.KIPPING (D.KIPPING, D.BROWN JR.) | Deon Kipping RCA INSPIRATION | 14 | 11 |
| 18 | 17 | 15 | THE ANTHEM D.J.KIMBROUGH,T.DULANEY (H.SEELEY,J.HUNT,L.WEBBER) | Todd Dulaney EONE WORSHIP/EONE | 15 | 8 |
| 16 | 21 | 16 | THANK YOU JESUS (THAT'S WHAT HE | E'S DONE) Kim Burrell | 15 | 15 |
| 21 | 19 | 17 | OVERFLOW V.MITCHELL (T.COBBS) | Tasha Cobbs MOTOWN GOSPEL | 11 | 21 |
| 20 | 20 | 18 | EVERYTHING'S COMING UP JESUS! M.WHITFIELD (C.JONES,L.SLOAN,A.HAMBRICK,M.SPENCE) | Livre GLORY 2 GLORY/MBK | 13 | 25 |
| 22 | 18 | 19 | KING OH KING K.SHELTON (K.SHELTON,M.BROWN CLARK,K.RINGGOLD) | Maurette Brown Clark | 18 | 10 |
| - | 23 | 20 | LEVEL NEXT J.P.KEE (J.P.KEE) | John P. Kee | 20 | 2 |
| 25 | 24 | 21 | PRESSURE J.MCREYNOLDS (J.MCREYNOLDS) | Jonathan McReynolds | 9 | 10 |
| 23 | 22 | 22 | YOU ARE AWESOME (AWESOME GOD T.SNEED (M.MCDOWELL,T.SNEED) | Troy Sneed | 22 | 12 |
| RE-E | NTRY | 23 | I'LL BE THE ONE M.BOONE,C.CARTER (K.A.DOCK,C.MOORE) | Bri (Briana Babineaux) MARQUIS BOONE/TYSCOT | 13 | 3 |
| NE | EW | 24 | | irston & Youthful Praise | 24 | 1 |
| RE-ENTRY 25 | | 25 | GREAT GOD Jennifer Mekel Feat. The Boys & Girls (K.A.TYLER (J.A.DENNIS, J.MEKEL JONES, K.A.TYLER) | Choir Of Harlem Alumni Ensemble | 25 | 2 |

| TOP CHRISTIAN ALBUMS™ | | | |
|-----------------------|--------------|---|----------------|
| LAST WEEK | THIS WEEK | ARTIST Title IMPRINT/DISTRIBUTING LABEL | WKS. (CHAR |
| 2 | 1 | #1 GG CHRIS TOMLIN Adore: Christmas Songs Of Worship SIXSTEPS/SPARROW/CAPITOL CMG | 3 |
| 1 | 2 | VARIOUS ARTISTS PLG/WORD-CURB/CAPITOL CMG WOW Hits 2016 | 7 |
| 3 | 3 | CHRIS TOMLIN Love Ran Red | 55 |
| 4 | 4 | LAUREN DAIGLE How Can It Be CENTRICITY/CAPITOL CMG | 32 |
| 5 | 9 | TOBYMAC This Is Not A Test | 14 |
| 7 | 6 | MERCYME MercyMe, It's Christmas! | 5 |
| 10 | 7 | CASTING CROWNS BEACH STREET/REUNION/PLG Thrive | 91 |
| 35 | 8 | SARA GROVES Floodplain | 2 |
| 6 | 9 | MERCYME Welcome To The New | 84 |
| 8 | 10 | HILLSONG Open Heaven / River Wild | 6 |
| 14 | 11 | THIRD DAY Lead Us Back: Songs Of Worship | 37 |
| 43 | 12 | KENNY ROGERS Once Again It's Christmas WARNER BROS. NASHVILLE/WORD-CURB | 3 |
| 32 | 13 | LAURA STORY God With Us | 5 |
| 9 | 14 | JIMMY FORTUNE GAITHER/CAPITOL CMG Hits & Hymns | 3 |
| 22 | 15 | GAITHER VOCAL BAND Christmas Collection GAITHER/CAPITOL CMG | 5 |
| 21 | 16 | CROWDER Neon Steeple SIXSTEPS/SPARROW/CAPITOL CMG | 77 |
| 29 | 17 | FOR KING & COUNTRY RUN WILD. LIVE FREE. LOVE STRONG. FERVENT/WORD-CURB | 61 |
| RE | 18 | BRITT NICOLE GOld SPARROW/CAPITOL CMG | 81 |
| 19 | 19 | ANDY MINEO Uncomfortable | 8 |
| 23 | 20 | BIG DADDY WEAVE Beautiful Offerings | 8 |
| 24 | 21 | VARIOUS ARTISTS WOW Hits 2015 PROVIDENT/WORD-CURB/CAPITOL CMG | 59 |
| HOT SHOT DEBUT | 22 | OBB Bright Side | 1 |
| 17 | 23 | BETHEL MUSIC We Will Not Be Shaken | 43 |
| 16 | 24 | STRYPER Fallen | 4 |
| 34 | 25 | VARIOUS ARTISTS Country Faith Christmas | 2 |

| TOP GOSPEL ALBUMS™ | | | | |
|--------------------|--------------|---|------------------|--|
| LAST WEEK | THIS WEEK | ARTIST Title IMPRINT/DISTRIBUTING LABEL | WKS. ON CHART | |
| NEW | 0 | #1 DEITRICK HADDON Masterpiece | 1 | |
| 1 | 2 | TRAVIS GREENE The Hill | 2 | |
| 3 | 3 | TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG One Place Live | 12 | |
| 12 | 4 | GG JOE DOUGLASS & SPIRIT OF PRAISE The Great I Am | 2 | |
| 5 | 5 | ANTHONY BROWN & GROUP THERAPY Everyday Jesus Key of A/VMAN/TYSCOT/TASEIS | 17 | |
| 2 | 6 | JAMES HALL WAP New Era | 2 | |
| 8 | 7 | VARIOUS ARTISTS WOW Gospel 2015 MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA | 41 | |
| 11 | 8 | VARIOUS ARTISTS Maranatha! Music: Top 15 Gospel Praise Hits MARANATHA!/CAPITOL CMG | 4 | |
| 7 | 9 | JONATHAN MCREYNOLDS Life Music: Stage Two | 8 | |
| 10 | 10 | TAMELA MANN Best Days | 146 | |
| NEW | 11 | VARIOUS ARTISTS Marantha! Music: Top 25 Gospel Praise Songs MARANATHA!/CAPITOL CMG | 1 | |
| NEW | 12 | CO-PASTOR SUSIE C. OWENS Prayers From The Heart, Vol. 1: Faith SUSIE OWENS | 1 | |
| 9 | 13 | JOHN P. KEE KEE/MOTOWN GOSPEL/CAPITOL CMG | 7 | |
| 4 | 14 | TRINITY DAWSON With All I Am | 2 | |
| 17 | 15 | MARVIN SAPP You Shall Live | 24 | |
| 22 | 16 | KAREN CLARK-SHEARD Destined To Win | 17 | |
| 16 | 17 | THE WILLIAMS BROTHERS/WILLIAMS & THE SPIRITUAL QC'S My Brother's Keeper III BLACKBERRY | 4 | |
| 18 | 18 | ISRAEL & NEW BREED Covered: Alive In Asia | 16 | |
| 19 | 19 | TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG Grace (EP) | 144 | |
| 14 | 20 | CANDY LAFLORA Hope | 5 | |
| 23 | 21 | TINA CAMPBELL It's Personal | 20 | |
| 24 | 22 | CHARLES JENKINS & FELLOWSHIP CHICAGO Any Given Sunday INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG | 35 | |
| NEW | 23 | REV. JAMES CLEVELAND Timeless Gospel Classics SONOROUS | 1 | |
| NEW | 24 | KIRK FRANKLIN Losing My Religion | 1 | |
| 25 | 25 | SENSERE Kingdom Therapy | 8 | |



Roberts' 'Garden' Grows

Knoxville, Tenn., native **Emily Ann Roberts** (above), one of the final 12 contestants on the current season of NBC's *The Voice*, makes her *Billboard* chart debut in style, launching atop Christian Digital Songs with her take on the classic hymn "In the Garden." The track starts with 21,000 downloads sold, according to Nielsen Music, also planting the 17-year-old artist at No. 3 on Hot Christian Songs.

Fellow Voice contestant
Celeste Betton opens at
No. 3 on Christian Digital
Songs (7,000) and No. 17
on Hot Christian Songs
with her cover of Carrie
Underwood's "Something
in the Water." The 2014
original ruled Hot Christian
Songs and Hot Country
Songs for 26 and seven
weeks, respectively.

weeks, respectively.

Deitrick Haddon's

Masterpiece opens at No. 1
on Top Gospel Albums with
9,000 first-week copies.
Fueled by single "Restore
Me Again," which cracks
the top 10 on Gospel
Airplay (11-9) and lifts 16-12
on Hot Gospel Songs,
Masterpiece is Haddon's
sixth No. 1 on the albums
list (and 18th appearance,
dating to his first in 1998).
The artist-producer also is a
castmember on the Oxygen
reality show Preachers

of L.A.
On Top Christian
Albums, **Chris Tomlin**'s
Adore: Christmas Songs of
Worship dashes 2-1 in its
third week (up 74 percent
to 9,000 sold). The 11song mix of classics and
originals is Tomlin's sixth
No. 1 on the chart and
third in succession, all of
which debuted at the top,
following 2014's Love Ran
Red (at No. 3 in its 55th
week) and 2013's Burning
Lights.
—Jim Asker

November 28

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| HOT DANCE/ELECTRONIC SONGS™ | | | |
|--|-------------------------|--------------|------------------|
| ZWKS. LAST THIS TITLE CERTIFICATION AGO WEEK WEEK PRODUCER (SONGWRITER) IMPRINT/PROMOTIC | Artist N LABEL | PEAK POS. | WKS. ON CHART |
| 1 1 1 LEAN ON Major Lazer & DJ Snake Featurin 1 J 1 J J J J J J J J J J J J J J J J | g MO | 1 | 37 |
| 2 2 HOW DEEP IS YOUR LOVE CAIVIN HARRIS DISCHES LINGUIDEN (CAIVIN HARRIS DISCHES LINGUIDEN) FLY FIE | ciples /columbia | 2 | 17 |
| 3 3 WHERE ARE U NOW Skrillex & Diplo With Justin B | ieber | 1 | 38 |
| 4 4 SG ROSES The Chainsmokers Featuring R DISRUPTOR/CC DISRUPTOR/CC | OZES | 4 | 22 |
| 5 5 HEY MAMA David Guetta Featuring Nicki Minaj, Bebe Rexha & Ai | frojack one/atlantic | 1 | 51 |
| 6 6 6 HOLD MY HAND STARSMITH, J. PATTERSON (J.GLYNNE, J.PATTERSON, J.WROLDSEN, J.BENNETT) JESS G | lynne TLANTIC | 6 | 33 |
| 7 7 YOU KNOW YOU LIKE IT A DJ Snake & AlunaGo | eorge ERSCOPE | 2 | 48 |
| 11 10 8 DG DESSERT CASABLANCA/R CASABLANCA/R | Dawin EPUBLIC | 8 | 24 |
| 8 8 9 POWERFUL Major Lazer Feat. Ellie Goulding & Tarrus piplopicand Brothers (twpentzwipicand, picand, pican | Riley NTERSCOPE | 5 | 24 |
| 9 9 10 AG SUGAR ROBIN SCHULZ FEATURING FRANCESCO DBIERBROOT,G.KRAMER.J.DOHRAS.GHULZ (F.JBAUTISTA,A) PEREZ.R.RBYANT) TONSPIEL | Yates /ATLANTIC | 9 | 16 |
| 14 11 SOMETHING BETTER AUDIEN (N.RATHBUN,P.HANNA,T.BIRD) Audien Featuring Lady Antebastralwerks/ | | 10 | 18 |
| 10 13 MAGNETS Disclosure Featuring I Disclosure (GLAWRENCE,HLAWRENCE,JLNAPIER,E.M.LYELICH-O'CONNOR) METHOD/PMR | Lorde /CAPITOL | 8 | 8 |
| 12 14 13 OMEN Disclosure Featuring Sam Sinch Disclosure (Glawrence,Hlawrence,Jlnapher,S.Smith) METHOD/PMR/ | | 5 | 16 |
| 18 16 14 OCEAN DRIVE DUKE DU ADVINITIJONES (A.G.DYMENTJHENSTON, JEKWONG WAH ALUQJNORTON) BLASE BOYS CLUB/TURBO/ASTRAUWER | | 14 | 14 |
| 20 19 15 BE RIGHT THERE Diplo & Sleepy DIPLOCITATHAM.R.SPEARMANUG.BENFORD (TW.PENTZ.CITATHAM.R.SPEARMANUG.BENFORD) | / Tom | 15 | 11 |
| 17 18 AVICILS.A.FAKIR.V.FONTARE,MARTIN GARRIX (S.ALDRED,S.A.FAKIR.V.PONTARE,T.BERGLING,MARTIN GARRIX) PRIMD/ISLAN | | 7 | 26 |
| - 12 BANG MY HEAD David Guetta Featuring Sia & Fetty Eight achidiscription within beattachidiscription und mutual bases subsequent with mutual law scales librate/province full beautiful war a mutual base subsequent with the control of the control | / Wap | 12 | 5 |
| GRIMES (C.BOUCHER) 4AD/BEGGAR | | 18 | 3 |
| 21 23 19 MIDDLE DJ Snake Featuring Bipolar Sun DJ Snake, Aalias (W.S.E.GRIGAHCINE, A.J.MARCHANT, A.L.KLEINSTUB) DJ SNAKE, AALIAS (W.S.E.GRIGAHCINE, A.J.MARCHANT, A.L.KLEINSTUB) DJ SNAKE, AALIAS (W.S.E.GRIGAHCINE, A.J.MARCHANT, A.L.KLEINSTUB) | shine ERSCOPE | 10 | 4 |
| 23 20 20 EASY LOVE SIGALA (B.GORDY JR.,A.J.MIZELL,F.J.PERREN,D.RICHARDS) MINISTRY OF | sound | 16 | 11 |
| 22 21 HERE FOR YOU KYGO (KYGO,E,HENDERSON) Kygo Featuring Ella Hendruck | erson TRA/RCA | 12 | 10 |
| 27 24 22 NEVER FORGET YOU Zara Larsson & I | | 22 | 7 |
| | hless SKY/RCA | 23 | 4 |
| 33 29 24 AUTOMATIC ZHU (S.ZHUL).S.PARRO,A.DEWJI-FRANCIS,G.REID) ZHU X AlunaGu MIND OF A GENIUS/CO | | 24 | 8 |
| AVICII,C.FALK,A.POURNOURI (T.BERGLING,Z.BROWN,N.MOON,R.YACOUB,C.FALK) PRMD/ISLAND/ | | 10 | 7 |
| 31 31 26 UNTIL YOU WERE GONE The Chainsmokers & Tritonal Feat. Emily N THE CHAINSMOKERS, BRITONAL (LATAGGARIC, COMERDS, DREED, ENWARED, CLAUSTINL, SCHARFS, AVIILLIAMS) DISKUPTOR | /COLUMBIA | 26 | 8 |
| 26 27 COMING OVER DIllon Francis & Kygo Feat. James H | LUMBIA | 16 | 13 |
| 13 35 28 WORKING FOR IT ZHU X Skrillex X MIND OF A GENIUS/CC | | 13 | 3 |
| 28 26 29 AVICII,A.EBERT (A.EBERT,T.BERGLING) PRMD/ISLAND/R | | 17 | 11 |
| DEBUT GRIMES (C.BOUCHER) 4AD/BEGGARS | | 30 | 1 |
| 34 34 31 OLD THING BACK MATOMA & The Notorious B.I.G. Feat. Ja Rule & Raiph Ti | EAT/ATLANTIC | 25 | 15 |
| 43 39 32 ROCCSTAR (B.QERETI,L.YOUNGBLOOD) ITHEBLI | EONAIRE | 32 | 4 |
| 36 32 BURIAL Yogi, Skrillex, Pusha T, Moody Good & Trolly Voisskrillex.Moory 6000 Project Place E Moder 211 Land Tribushit Moderation Continues Delayer HIGHER DIA ACE Dipoles Moderate State Continues Conti | OWSLA | 23 | 19 |
| - 48 34 HIGHER PLACE Dimitri Vegas & Like Mike Featuring Dumitri Vegas & Like Mike Featuring SMSH the MOSE COMPRISE TO SMS | WN/CAPITOL | 34 | 2 |
| 35 33 35 DISARM YOU Kaskade Featuring Mataya & Young Hermitude Featuring Mataya & Young | NER BROS. | 15 | 16 |
| A.STUART,L.DUBBER (A.STUART,L.DUBBER,T.LEVINSON,J.SCOTT) BLUN ON LOVE | TTWÉRK | 36 | 1 |
| L.NORDQVIST,TOVE LO (L.NORDQVIST,TOVE LO) | RADIKAL | 37 | 2 |
| R.A.ROSARIO (R.A.ROSARIO, J.A.VELOZ JIMENEZ) | h !nc. | 38 | 3 |
| S.HOLLANDER, G.MICHAELS (S.HOLLANDER, G.MICHAELS, A.PROAL, J.BERGGREN, J.BALLARD) TIDDN THE MISSIC LOUIDED (DIMPLE) KDA Foot Tinio Tompoh 8. | S-CURVE | 39 | 2 |
| KDA (K.DI ANGELIS,P.OKOGWU,K.A.BRIAN) MINISTRY OI VOIL HAVE TO BELIEVE Dave Aude Feat Olivia Newton-John & Chlord | SOUND | 40 | 3 |
| NOT LISTED (NOT LISTED) RAIL AMF Alex Sensation Featuring Vandel & St | DACIOUS | 28 | 6 |
| W.POLANCO, DAWIN (ALEX SENSATION, L.VEGUILLA MALAVE, O.R. BURRELL, O.ROSARIO) NEW YORK CITY The Chainsm | EONE | 40 | 6 |
| THE CHAINSMOKERS (A.TAGGART,B.AMARADIO) DISRUPTOR/CC SYNEDGY Sted-F Hybrid Heights & Crystal W | LUMBIA | 29 | 3 |
| C.C.ROSILLO,E.S.ALCIVAR (C.WATERS,C.C.ROSILLO,E.S.ALCIVAR) Cach Cach Cach Foat Rusta Phymas R o R & Noon | 418 | 28 | 6 |
| CASH CASH (LIPMAKHLOUF, SW.FRISCH, ALL MAKHLOUF, N.HITCH, TISMITH, JR., B.R.SIMMONS, JR.) BIG BEAT/ATL | ANTIC/RRP | 28 | 14 |
| 41 46 46 NERVO (M.NERVO,O.M.NERVO,N.RODGERS,F.FALKE) | lytrix | 27 | 6 |
| NYTRIX (NYTRIX) FROM BEYOND TOM | MÓRROW | 47 | 1 |
| MR. BEATZ (P.HILTON,R.COBBS II.C.ELLIS,F.A.MILLS,A.ALLEN,B.WILLIAMS,C.ANDERSON) CASH MONEY, | /REPUBLIC | 35 | 5 |
| A.BORGORE,STYLES&COMPLETE (A.BORGORE,A.P.HAINS,A.STEINS,G.GILLUM) S.O. F**KIN' POMANTIC Matthew | UYGORE | 43 | 4 |
| 40 50 50 MATTHEW KOMA, D.BOOK (MATTHEW KOMA, D.BOOK, T.PAGNOTTA) | RCA | 29 | 11 |

| TOP DANCE/ELECTRONIC ALBUMS™ | | | | | |
|-------------------------------------|--------------|---|------------------|--|--|
| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL | WKS. ON CHART | | |
| 7 | 1 | #1 ODESZA IN Return | 63 | | |
| 3 | 2 | DISCLOSURE Caracal | 7 | | |
| 2 | 3 | MAJOR LAZER Peace Is The Mission | 24 | | |
| 5 | 4 | ALINA BARAZ & GALIMATIAS Urban Flora (EP) | 26 | | |
| NEW | 5 | FLOATING POINTS Elaenia | 1 | | |
| 6 | 6 | THE CHAINSMOKERS Bouquet (EP) | 3 | | |
| 1 | 7 | CARNAGE Papi Gordo | 2 | | |
| NEW | 8 | NEW ORDER Music Complete (Vinyl LP Box Set) | 1 | | |
| NEW | 9 | VARIOUS ARTISTS The Annual 2016: Ministry Of Sound | 1 | | |
| 9 | 10 | AVICII Stories | 6 | | |
| NEW | 11 | ZHU MIND OF A GENIUS/COLUMBIA Genesis Series (EP) | 1 | | |
| 10 | 12 | KASKADE Automatic Audio Arkade/Warner Bros. | 7 | | |
| 12 | 13 | SKRILLEX & DIPLO Skrillex And Diplo Present Jack U | 38 | | |
| 4 | 14 | VARIOUS ARTISTS Monstercat 024: Vanguard Monstercat | 2 | | |
| 15 | 15 | CAPITAL KINGS II | 6 | | |
| NEW | 16 | CELLDWELLER End Of An Empire | 1 | | |
| NEW | 17 | DEVON BALDWIN Lungs (EP) | 1 | | |
| 18 | 18 | JAMIE XX In Colour YOUNG TURKS | 24 | | |
| RE | 19 | COLTON DIXON The Calm Before The Storm 19/SPARROW/CAPITOL CMG | 8 | | |
| 16 | 20 | CALVIN HARRIS FLY EYE/COLUMBIA Motion | 53 | | |
| NEW | 21 | LAIDBACK LUKE FOCUS | 1 | | |
| RE | 22 | SOUNDTRACK The Martian: Songs From 20TH CENTURY FOX/COLUMBIA | 4 | | |
| NEW | 23 | JAMES LAVELLE PRESENTS UNKLE SOUNDS Naples: Global Underground #GU41 GLOBAL UNDERGROUND | 1 | | |
| 13 | 24 | ST GERMAIN St Germain PARLOPHONE/PRIMARY SOCIETY/NONESUCH/WARNER BROS. | 5 | | |
| 22 | 25 | PURITY RING Another Eternity | 37 | | |

| LAST WEEK | THIS WEEK | TITLE Artist IMPRINT/PROMOTION LABEL | WKS. ON CHART |
|--------------|--------------|---|------------------|
| 2 | 1 | WHAT DO YOU MEAN? Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM | 11 |
| 1 | 2 | HOW DEEP IS YOUR LOVE Calvin Harris & Disciples FLY EYE/COLUMBIA | 17 |
| 3 | 3 | SOMETHING BETTER Audien Feat. Lady Antebellum ASTRALWERKS/CAPITOL | 18 |
| 4 | 4 | WILDEST DREAMS BIG MACHINE/REPUBLIC Taylor Swift | 10 |
| 5 | 5 | OCEAN DRIVE Duke Dumont BLASE BOYS CLUB/TURBO/ASTRALWERKS/CAPITOL | 12 |
| 6 | 6 | ROSES The Chainsmokers Feat. ROZES | 7 |
| 7 | 7 | ON MY MIND CHERRYTREE/INTERSCOPE Ellie Goulding | 6 |
| 14 | 8 | GG HOTLINE BLING Drake | 7 |
| 13 | 9 | SORRY Justin Bieber | 3 |
| 11 | 10 | CRASH 2.0 Adventure Club vs Dallask KEMOSABE/KINDERGARTEN/BMG | 10 |
| 12 | 1 | DISARM YOU Kaskade Feat. Ilsey | 14 |
| 9 | 12 | HOLD MY HAND ATLANTIC Jess Glynne | 20 |
| 8 | 13 | THE HILLS XO/REPUBLIC The Weeknd | 10 |
| 16 | 14 | STITCHES Shawn Mendes | 9 |
| 15 | 15 | BE RIGHT THERE Diplo & Sleepy Tom | 7 |
| 17 | 16 | ZERO GRAVITY Borgeous Feat. LIGHTS | 10 |
| 26 | 17 | GHOSTS Feenixpawl Feat. Melissa Ramsay | 8 |
| 24 | 18 | HELLO Adele | 2 |
| 23 | 19 | SAME OLD LOVE Selena Gomez | 4 |
| 22 | 20 | AUTOMATIC ZHU x AlunaGeorge | 6 |
| 18 | 21 | LAY IT ALL ON ME Rudimental Feat. Ed Sheeran MAJOR TOMS/BIG BEAT/ATLANTIC | 4 |
| 21 | 22 | HERE Alessia Cara | 4 |
| 25 | 23 | PEANUT BUTTER JELLY Galantis | 16 |
| 20 | 24 | SUGAR Robin Schulz Feat. Francesco Yates | 11 |
| 36 | 25 | FOCUS Ariana Grande | 2 |



Odesza Makes A 'Return' **To No. 1**

Odesza (above) scores a third nonconsecutive week at No. 1 on Top Dance/Electronic Albums in its 63rd week on the chart, rocketing 7-1 with In Return. Following three sold-out shows at New York's Terminal 5 during the act's In Return Tour, the duo — **Harrison Mills** and Clayton Knight - soars by 107 percent to 2,000 sold in the week ending Nov. 12. according to Nielsen Music. In Return debuted at No. 1 on Sept. 20, 2014 and led again on Aug. 15. The set has spent 45 weeks in the top 10, second only to Lindsey Stirling's Shatter Me (59 weeks) for the most time in the region since its $% \left(1\right) =\left(1\right) \left(1\right) \left($ debut.

On Dance/Mix Show Airplay, Justin Bieber bops back to No. 1 for a fourth total week with "What Do You Mean?" (2-1) and lands his seventh top 10 with "Sorry" (13-9), which also starts at No. 33 on Dance Club Songs. Speaking of Dance Club Songs, **Duke Dumont**

notches his fifth No. 1, "Ocean Drive" (3-1), Since Dumont's debut single, "Need U (100%)" (featuring **AME**) hit No. 1 on Aug. 24, 2013, only **Dave Aude** has accumulated more leaders (six). Remixes from Michael Calfan, Hayden James and Alison Wonderland fueled

Dumont's domination.

Further down Dance Club Songs, Adele earns Hot Shot Debut honors with "Hello" (No. 28). A bevy of remixes from such DJs as Pink Panda, Paul Damixie and EC Twins has helped transform "Hello" from a ballad to a banger.

-Gordon Murray



| DANCE CLUB SONGS™ | |
|--|-----------------|
| LAST THIS TITLE Artis WEEK WEEK IMPRINT/PROMOTION LABEL | t WKS. ON CHART |
| 3 1 GG OCEAN DRIVE Duke Dumon | |
| 2 INSOMNIA 2.0 Faithless | 5 7 |
| 4 3 LEVELS Nick Jonas | 5 5 |
| TAKE YOU OVER Bleona | a 9 |
| 9 6 LA JUNGLA Ralphi Rosario Feat. Julissa Velo: | 7 |
| 10 6 HEAVEN (BEAUTIFUL L!FE) Punch !nc | + |
| S-CURVE LUCAC NORTH FOAT TOYOLO | + |
| RADIKAL | |
| AUDACIOUS | 10 |
| 418 FOOMEDANG Fmin Foot Nilo Bodger | |
| 14 10 BOOMERANG Emin Feat. Nile Rodgers | ļ . |
| 16 11 AUTOMATIC ZHU x AlunaGeorge | + |
| 21 12 CONFIDENT Demi Lovato | 3 |
| 5 WHAT DO YOU MEAN? SCHOOLBOY/RAYMOND BRAUN/DEF JAM Justin Bieber | 10 |
| 17 TAKE ME HIGHER Nytrix | 6 |
| 12 THE OTHER BOYS NERVO Feat. Kylie Minogue, Jake Shears & Nile Rodger ULTRA | 5 11 |
| 6 16 HIGH OFF MY LOVE Paris Hilton | 1 9 |
| 19 SPIN SUGAR Scotty Boy Feat. Sue Cho | 4 |
| 13 18 TRUST YOU Rob Thomas | 5 10 |
| 27 LOVE MYSELF Hailee Steinfeld | 1 3 |
| 25 20 6 O'CLOCK IN THE MORNING Assia Ahhatt Feat. Chris Co. | X 5 |
| 18 21 SO F**KIN' ROMANTIC Matthew Koma | a 9 |
| 26 22 A HIGHER HIGH Nathalie Archange | 1 5 |
| 30 23 HIGHER PLACE Dimitri Vegas & Like Mike Feat. Ne-Yo | 9 4 |
| SMASH THE HOUSE/CNR/3BEAT/COMPOUND ENTERTAINMENT/MOTOWN/CAPITOL 15 24 THUNDER Leona Lewis | 5 8 |
| 20 25 FORGET TO BREATHE Joe Bermudez Feat. Natasha Anderso | + |
| 617 CARRY ON Coour de Pirate | + |
| DARE TO CARE/CHERRYTREE/INTERSCOPE | + |
| CHERRYTREE/INTERSCOPE | |
| DEBUT ZE XL/COLUMBIA ROVE HIST WANNA HAVE FUN. Toom Hoart Prod | , T |
| THBREAKCO | + |
| 35 30 LOVE FALLS OVER ME Tamia | - |
| 28 31 ANDALE Altar & Jeanie Tracy | + |
| 37 32 NEVER LEAVE DVBBS | 1, |
| NEW 33 SORRY Justin Bieber Schoolboy/Raymond Braun/Def Jam | <u> </u> |
| 42 WILDEST DREAMS BIG MACHINE/REPUBLIC Taylor Swif | t 2 |
| 31 BHOW DEEP IS YOUR LOVE Calvin Harris & Disciple FLY EYE/COLUMBIA | 15 |
| 41 36 DON'T SAY YOU LOVE ME B. Howard | 1 2 |
| 45 TIME TO MOVE ON Sweet Feet Music & Mary Wilson Sweet Feet Music & Mary Wilson | 1 2 |
| NEW 38 TIL IT HAPPENS TO YOU Lady Gaga | 1 |
| 39 RETURN TO PASSION Jane Badler | r 4 |
| 36 40 POWERFUL Major Lazer Feat. Ellie Goulding & Tarrus Rile MAD DECENT/INTERSCOPE | 4 |
| 44 41 BELIEVE Chaos Feat. Ce Ce Penistor | 1 2 |
| 34 42 FLIP IT Charlotte Devaney Feat. Snoop Dogs | 8 8 |
| 48 43 THE HILLS The Weekno | 1 2 |
| 38 44 GOODBYE Feder Feat. Lyse | 8 |
| FEDER/TIME/WARNER BROS. 32 45 THE FEELING Nadia Gattas | + |
| 22 46 WAS THAT ALL IT WAS Dirty Disco Feat. Debby Holida | + |
| DIRTY DISCO NEW 47 BOYS JUST WANNA HAVE FUN Laura Leighe | 1.5 |
| 47 48 DOWNTOWN Macklemore & Ryan Lewis | + |
| MACKLEMORE/WARNER BROS. | +- |
| NEW 49 FALL 4 U Natali Yula | . 1 |

November 28



LEGEND

Bullets indicate titles with greatest weekly gains.

- greatest weekly gains.

 Album Charts

 Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

 ARIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multiplatinum level.

 ARIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond) symbol indicates album's multiplatinum level.

 Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).

 Latin albums certification for

- (Oro).

 △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

- Digital Songs Charts

 RIAA certification for 500,000 paid downloads and ondemand streams where 100 streams equal 1 download (Gold).
- (GOId). RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal Numeral noted with Platinum Symbol indicates song's multiplatinum level.

- PS (PaceSetter for largest %
- PS (Pacesetter for largest % album sales gain)
 GG (Greatest Gainer for largest volume gain)
 DG (Digital Sales Gainer)
 AG (Airplay Gainer)
 SG (Streaming Gainer)

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| CONCERT GROSSES | | | | | |
|-----------------|--|---|---|--|--|
| | GROSS PER TICKET PRICE(S) | ARTIST VENUE DATE | ATTENDANCE CAPACITY | PROMOTER | |
| 1 | \$5,562,520 (\$7,796,541 AUSTRALIAN) \$213,97/\$71.27 | FLEETWOOD MAC ROD LAVER ARENA, MELBOURNE NOV. 2, 4, 6 | 37,443 37,680 THREE SHOWS | LIVE NATION | |
| 2 | \$5,005,010 (£3,302,920) \$75.77/\$53.04 | MICHAEL MCINTYRE 02 ARENA, LONDON OCT. 1-4, 8-10 | 92,885 106,935 SEVEN SHOWS | OFF THE KERB PRODUCTIONS | |
| 3 | \$3,367,985 \$495/\$179/\$94/\$54 | BRITNEY SPEARS THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS OCT. 21, 23-24, 28, 30-31, NOV. 4, 6-7 | 25,752 37,501 NINE SHOWS | CAESARS ENTERTAINMENT, LIVE NATION | |
| 4 | \$2,621,710 (43,410,250 PESOS) \$150.98/\$21.14 | ANDRÉ RIEU AUDITORIO NACIONAL, MEXICO CITY OCT. 14-18 | 70,761 FIVE SELLOUTS | ANDRÉ RIEU PRODUCTIONS | |
| 5 | \$1,992,530 (\$2,830,787 AUSTRALIAN) \$112.55/\$42.16 | NEIL DIAMOND ALLPHONES ARENA, SYDNEY NOV. 9, 11 | 21,376 TWO SELLOUTS | DAINTY GROUP | |
| 6 | \$1,663,272 \$129.50/\$49.50 | BILLY JOEL TOYOTA CENTER, HOUSTON NOV. 6 | 15,985 SELLOUT | LIVE NATION | |
| 7 | \$1,468,620 (£952,898) \$53.94/\$42.38 | IMAGINE DRAGONS 02 ARENA, LONDON NOV. 4-5 | 29,151 35,596 TWO SHOWS | LIVE NATION | |
| 8 | \$1,461,285 \$99/\$75/\$50 | DEAD & COMPANY WELLS FARGO CENTER, PHILADELPHIA NOV. 5 | 17,863 SELLOUT | LIVE NATION | |
| 9 | \$1,436,172 \$196.50/\$146.50/ \$96.50/\$46.50 | JANET JACKSON CHICAGO THEATRE, CHICAGO NOV. 3-4, 6 | 10,451 THREE SELLOUTS | JAM PRODUCTIONS | |
| 10 | \$1,411,950 (€1,253,436) \$100.26/\$39.43 | VIOLETTA BARCLAYCARD ARENA, HAMBURG OCT. 23-24 | 20,466 23,660 TWO SHOWS | SEMMEL CONCERTS | |
| 11 | \$1,355,146 \$199/\$125/ \$59.50/\$19.99 | POWER 105.1 POWERHOUSE: KENDR BARCLAYS CENTER, BROOKLYN, N.Y. OCT. 22 | ICK LAMAR, FU | TURE & OTHERS LIVE NATION, IHEARTMEDIA | |
| 12 | \$1,234,545 \$250.99/\$150.99/ \$59.99/\$19.99 | POWER 99 POWERHOUSE: KENDRICH WELLS FARGO CENTER, PHILADELPHIA OCT. 23 | K LAMAR, MEEK 19,154 SELLOUT | MILL & OTHERS | |
| 13 | \$1,133,660 \$244.50/\$144.50/ \$94.50/\$54 | TIDAL X: 1020: BEYONCÉ, JAY Z, PRI BARCLAYS CENTER, BROOKLYN, N.Y. OCT. 20 | INCE, USHER & 15,671 SELLOUT | OTHERS ROC NATION | |
| 14 | \$1,127,406 \$74/\$54/\$44/\$34 | ARIANA GRANDE, PRINCE ROYCE BARCLAYS CENTER, BROOKLYN, N.Y. SEPT. 27-28 | 21,510 TWO SELLOUTS | LIVE NATION | |
| 15 | \$1,119,985 \$225/\$65 | JUAN GABRIEL MADISON SQUARE GARDEN, NEW YORK NOV. 4 | 9,642 12,771 | CARDENAS MARKETING NETWORK | |
| 16 | \$1,074,116 (17,611,095 PESOS) \$59.77/\$23.18 | ARIANA GRANDE PALACIO DE LOS DEPORTES, MEXICO CITY OCT. 18 | 16,109 16,349 | OCESA-CIE | |
| 17 | \$1,066,251 \$125/\$95/\$75/\$55 | R. KELLY BARCLAYS CENTER, BROOKLYN, N.Y. SEPT. 25 | 11,833 SELLOUT | ADAM TORRES CONCERTS, THE COMMISSION PRESENTS | |
| 18 | \$1,047,635 \$149.50/\$79.50/\$49.50 | STEVIE WONDER WELLS FARGO CENTER, PHILADELPHIA OCT. 7 | 11,043 15,000 | LIVE NATION | |
| 19 | \$1,028,115 \$165/\$65 | JUAN GABRIEL SPRINT CENTER, KANSAS CITY, MO. NOV. 7 | 9,527 10,603 | CARDENAS MARKETING NETWORK | |
| 20 | \$1,018,940 (16,760,100 PESOS) \$109.43/\$21.28 | ANDRÉ RIEU AUDITORIO TELMEX, GUADALAJARA, MEXICO OCT. 10-11 | 16,126 TWO SELLOUTS | ANDRÉ RIEU PRODUCTIONS | |
| 21 | \$985,244 (£650,546) \$143.88/\$45.43 | BRING IT ON HOME: TOM JONES & V 02 ARENA, LONDON NOV. 8 | AN MORRISON 10,513 15,872 | LIVE NATION | |
| 22 | \$966,222 \$65/\$60.50 | FLORENCE + THE MACHINE, THE GH HEARST GREEK THEATRE, BERKELEY, CALIF. OCT. 21-22 | OST OF A SABE 15,966 TWO SELLOUTS | R TOOTH TIGER ANOTHER PLANET ENTERTAINMENT | |
| 23 | \$939,266 (15,533,025 PESOS) \$49.33 | ALEJANDRO FERNÁNDEZ AUDITORIO NACIONAL, MEXICO CITY OCT. 29-30 | 19,040 TWO SELLOUTS | OCESA-CIE | |
| 24 | \$898,415 \$67.50/\$57.50 | ED SHEERAN AMWAY CENTER, ORLANDO SEPT. 8 | 13,638 SELLOUT | THE MESSINA GROUP/AEG LIVE | |
| 25 | \$880,743 \$179/\$59 | JUAN GABRIEL PEPSI CENTER, DENVER NOV. 8 | 9,688 12,459 | CARDENAS MARKETING NETWORK | |
| 26 | \$880,562 (€820,173) \$69.79/\$59.05 | FOO FIGHTERS, TROMBONE SHORT MERCEDES-BENZ ARENA, BERLIN NOV. 8 | Y & ORLEANS A 13,811 SELLOUT | VENUE LOFT CONCERTS, FKP SCORPIO KONZERTPRODUKTIONEN | |
| 27 | \$878,872 \$80/\$69.50 | BOO!: FLOSSTRADAMUS, NICKY ROM BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO OCT. 30-31 | MERO & OTHER 13,201 TWO SELLOUTS | S ANOTHER PLANET ENTERTAINMENT | |
| 28 | \$849,456 \$135/\$64 | JANET JACKSON SANTA BARBARA BOWL, SANTA BARBARA, CALIF. OCT. 21-22 | 8,839 TWO SELLOUTS | NEDERLANDER | |
| 29 | \$832,263 (€731,975) \$90.96/\$51.17 | VIOLETTA MERCEDES-BENZ ARENA, BERLIN OCT. 13 | 11,553 SELLOUT | SEMMEL CONCERTS | |
| 30 | \$829,559 \$179/\$129/\$69/\$39 | CHAYANNE STAPLES CENTER, LOS ANGELES SEPT. 5 | 11,480 12,743 | GOLDENVOICE/AEG LIVE | |
| 31 | \$816,292 \$139.50/\$29.50 | ELTON JOHN RIMROCK AUTO ARENA AT METRAPARK, BILLINGS, MONT. OCT. 7 | 11,583 SELLOUT | GOLDENVOICE/AEG LIVE | |
| 32 | \$816,281 \$85/\$75/\$40.50 | DAVE MATTHEWS BAND SHORELINE AMPHITHEATRE, MOUNTAIN VIEW, CALIF. SEPT. 11 | 14,467 22,000 | LIVE NATION | |
| 33 | \$814,926 (€723,440) \$66.46/\$47.31 | UNHEILIG, BE ONE, BOLLMER MERCEDES-BENZ ARENA, BERLIN OCT. 23 | 13,861 SELLOUT | FANSATION HANDELS UND VERANSTALTUNGS | |
| 34 | \$811,592 \$199/\$129/\$99/\$40 | PEPE AGUILAR THE FORUM, INGLEWOOD, CALIF. OCT. 17 | 11,520 12,561 | LIVE NATION | |
| 35 | \$811,498 (3,171,090 REAIS) \$87.01/\$28.15 | VILLA MIX FESTIVAL: JORGE E MATE ARENA ANHEMBI, SÃO PAULO, BRAZIL SEPT. 19 | | TANA & OTHERS T4F-TIME FOR FUN | |
| | | | | | |



The Mac Tops **Boxscore**

Fleetwood Mac leads the latest slate of Boxscores at No. 1 based on ticket sales reported from a three-show engagement in Australia during the final leg of the band's On With the Show Tour. The trek is the band's first visit to Australia and New Zealand with its Rumours-era lineup since 1980

Melbourne's Rod Laver Arena, one of two Aussie venues to host the tour for three nights, logged \$5.5 million from 37,443 sold tickets at performances on Nov. 2, 4 and 6 to earn the top slot. Fans in the Sydney market also had three chances to see the tour in October at Allphones Arena, Reported in a previous week, the Sydney concerts on Oct. 22, 24 and 25 grossed \$5.4 million from 39,577 sold seats.

The group played the same two venues during its Unleashed Tour - without recent returning member ${\bf Christine\,McVie}-{\bf that}$ covered North America. Europe and Oceania in 2009. The Sydney venue, then dubbed Acer Arena, hosted the band for two concerts during the final leg of the tour that launched in Melbourne on Dec. 1. At each venue, both the gross and attendance increased with this year's tour by about 25 percent. Landing at No. 8 is

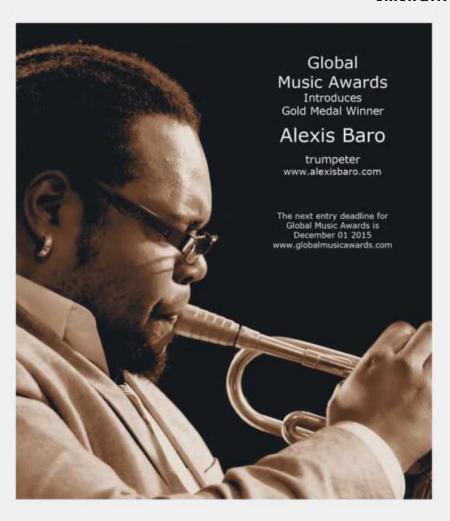
Dead & Company, the pairing of former Grateful Dead members Mickey Hart, Bill Kreutzmann and Bob Weir with singer guitarist John Mayer. Launching Oct. 29 in Albany, N.Y., the tour's first four performances earned \$5.3 million from more than 67,000 tickets sold.

-Bob Allen

YOU GAVE ME LOVE Badar Feat. Duncan Morley

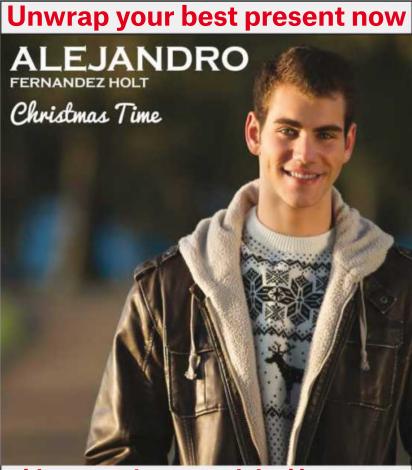
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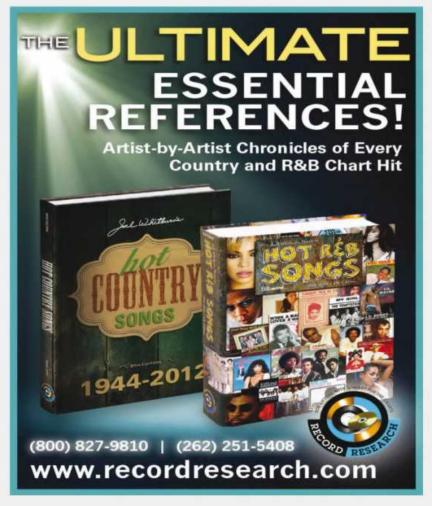
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new large-cast (15- character) contemporary
comedy / musical
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— Monday afternoon, December 7, 2015,
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20 Years Ago WHITNEY HOUSTON LANDED HER LAST NO. 1

Kenneth "Babyface" Edmonds says "Exhale (Shoop Shoop)," which he wrote for the singer, was inspired by a Bruce Springsteen song

"I SAID TO MYSELF, 'OK, HE HAS shooped me now. He has run out of words to say,' "Whitney Houston said in 1995 about Kenneth "Babyface" Edmonds, who wrote and produced her 11th and final No. 1 single on the Billboard Hot 100, "Exhale (Shoop Shoop)."

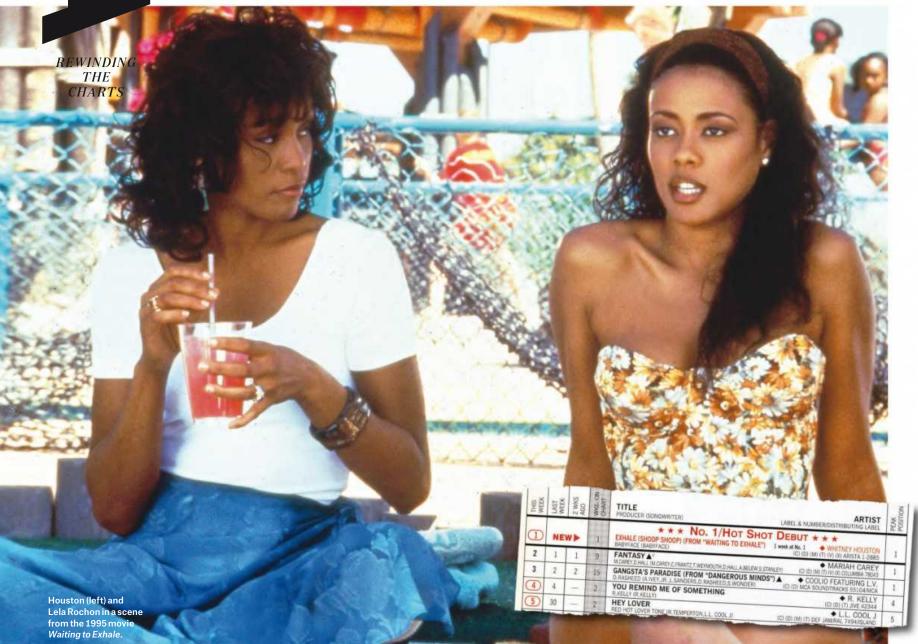
"It's true," Edmonds tells *Billboard* today. "I couldn't think of any lyrics at that point." He says the track, written for the 1995 film *Waiting to Exhale*, which starred Houston, actually was inspired by Bruce Springsteen's Oscar-winning

"Streets of Philadelphia," which Springsteen wrote for the 1993 movie *Philadelphia*. "There was a haunting-ness to it, [and] I thought, 'It would be great if Whitney had a haunting song...' I started 'shoop shooping' — and then [the lyrics] started to make sense."

In 1995, Houston, then 32, was in her prime. Three years prior, the blockbuster soundtrack to *The Bodyguard* produced "I Will Always Love You," which topped the Hot 100 for a then-record 14 weeks. "Exhale" continued her hit streak, and

on the Nov. 25, 1995 chart, it became the third single in Hot 100 history to debut at No. 1. Houston landed six more top 10 singles through 2001, but her career was eclipsed by personal struggles, often linked to her rocky marriage to R&B singer Bobby Brown and drug use. The couple divorced in 2007, and Houston made her musical comeback with the 2009 LP *I Look to You*, which debuted at No. 1 on the Billboard 200.

On Feb. 11, 2012, the night before the Grammy Awards, Houston drowned in a bathtub at The Beverly Hilton Hotel. The coroner's report listed cocaine usage as one of the causes of her death at age 48. That May, she was posthumously honored at the Billboard Music Awards, where her only child, Bobbi Kristina Brown, accepted the award. In July 2015, Bobbi Kristina died almost six months after being found unresponsive in a bathtub at her Georgia home on Jan. 31. She was 22.



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